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ABSTRACT

The major thrust of the third American Indian Culture-Based Curriculum Workshop was the development of ideas and materials oriented toward American Indian stories and legends in such a manner that librarians could acquire the needed skills and knowledge to ensure their authenticity and proficiency of presentations to both Indian and non-Indian children. Materials presented in this resource include eight flannelboard stories/legends (How the Bear Lost His Tail, How Rabbit Stole Fire, I Am Raven Who Makes Things Right, Mt. Rainier and the Great Flood, Raven Helps the Indians, Skunk, The Girl Who Loved Wild Horses, and Why Bluejay Hops); a puppet story (Hand Puppet Legends); and three miscellaneous activities (Burlap Mask, Storytelling Campfire, and Portable Puppet Stage). Each entry consists of purpose of activity, materials needed, technique to use for activity, references used, narrative text of story, background information (if available), procedure to conduct activity, and patterns/illustrations to present the activity. (ERB)

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ED253387

TACOMA PUBLIC SCHOOLS
INDIAN EDUCATION PROGRAM

MATERIALS DEVELOPED
FROM
AMERICAN INDIAN CULTURE-BASED CURRICULUM WORKSHOP

APRIL 18, 19, 1979

LINDA SKINNER, CONSULTANT
PONCA CITY, OKLAHOMA

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BOOK THREE

JAMES P. EGAWA, COORDINATOR
INDIAN EDUCATION PROGRAM

DELORES TOUGAW, CHAIRPERSON
INDIAN EDUCATION
PARENT POLICY COMMITTEE

RC 015170

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PREFACE

Each of the curricular materials included in this booklet is a direct result of the American Indian Culture-Based Curriculum Workshop III for librarians conducted at the Tacoma Public Schools Administration Building April 18 and 19, 1979, by Linda Skinner, a Choctaw from Ponca City, Oklahoma. All funds utilized for materials, consultants and teacher substitutes were obtained through monies budgeted through the federally funded Title IV Part A, Indian Education and the State of Washington funded URRD-RITES programs. Only through the availability of these supplementary type funds can such a workshop be made possible.

This year the major thrust of the workshop was the development of ideas and materials oriented toward American Indian stories and legends in such a manner that librarians could acquire the needed skills and knowledge to ensure their authenticity and proficiency of presentations to both Indian and non-Indian children. Presentations of most materials developed were made in either contemporary or traditional ways.

As in the past, Linda Skinner's vitality and ability to kindle the desire to work together and share knowledge, material and special expertise within each participant ensured success. Through her development of these attitudes, genuine exploration and development of materials once again took p[illegible]e.

A very special "thank you" is extended to each of the workshop participants for showing an interest and taking an active part in the workshop. It was gratifying to observe librarians and teachers involved in the research, design, construction and presentation of developed materials in such a fine atmosphere of sharing.

At the conclusion of the workshop all of the materials included in this booklet were submitted in rough draft to the Indian Education office. All materials herein are the results of the compiling efforts of Dick Disney and the secretarial support of Becki Disney.

A copy of this booklet is being provided each participant. Each building will be provided a reference copy for their elementary resource room. Others may be obtained from the Indian Education office until supplies are depleted.

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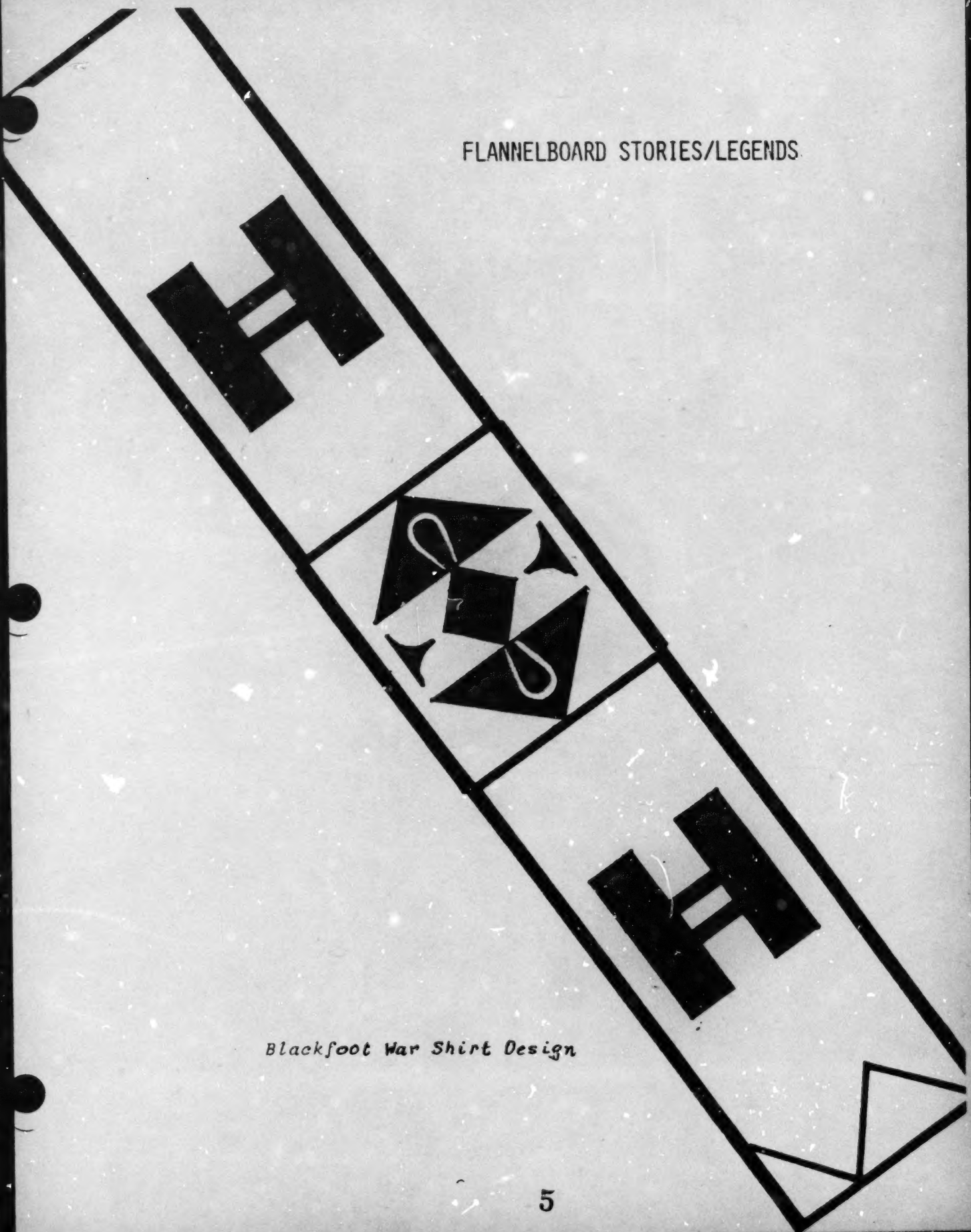


Blackfoot War Shirt Design

HOW THE BEAR LOST HIS TAIL

By
Ophelia Milton

ACTIVITY

Legend

MATERIALS

1. Flannelboard
2. Felt, assorted colors
3. Scissors
4. Glue
5. Black felt tip pen for highlighting

TECHNIQUE

Flannelboard

REFERENCE

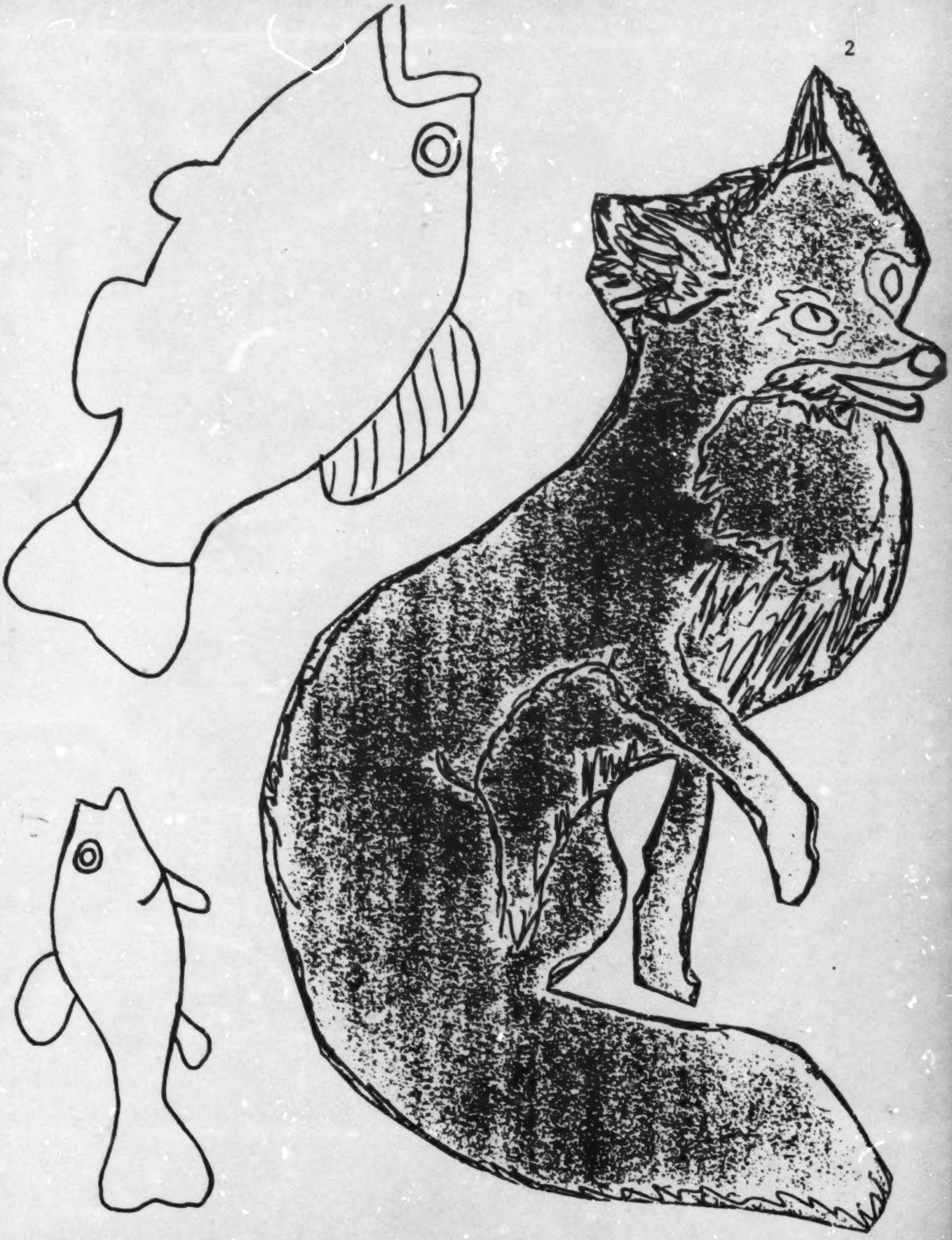
As told by the author's grandmother many years ago in South Carolina.

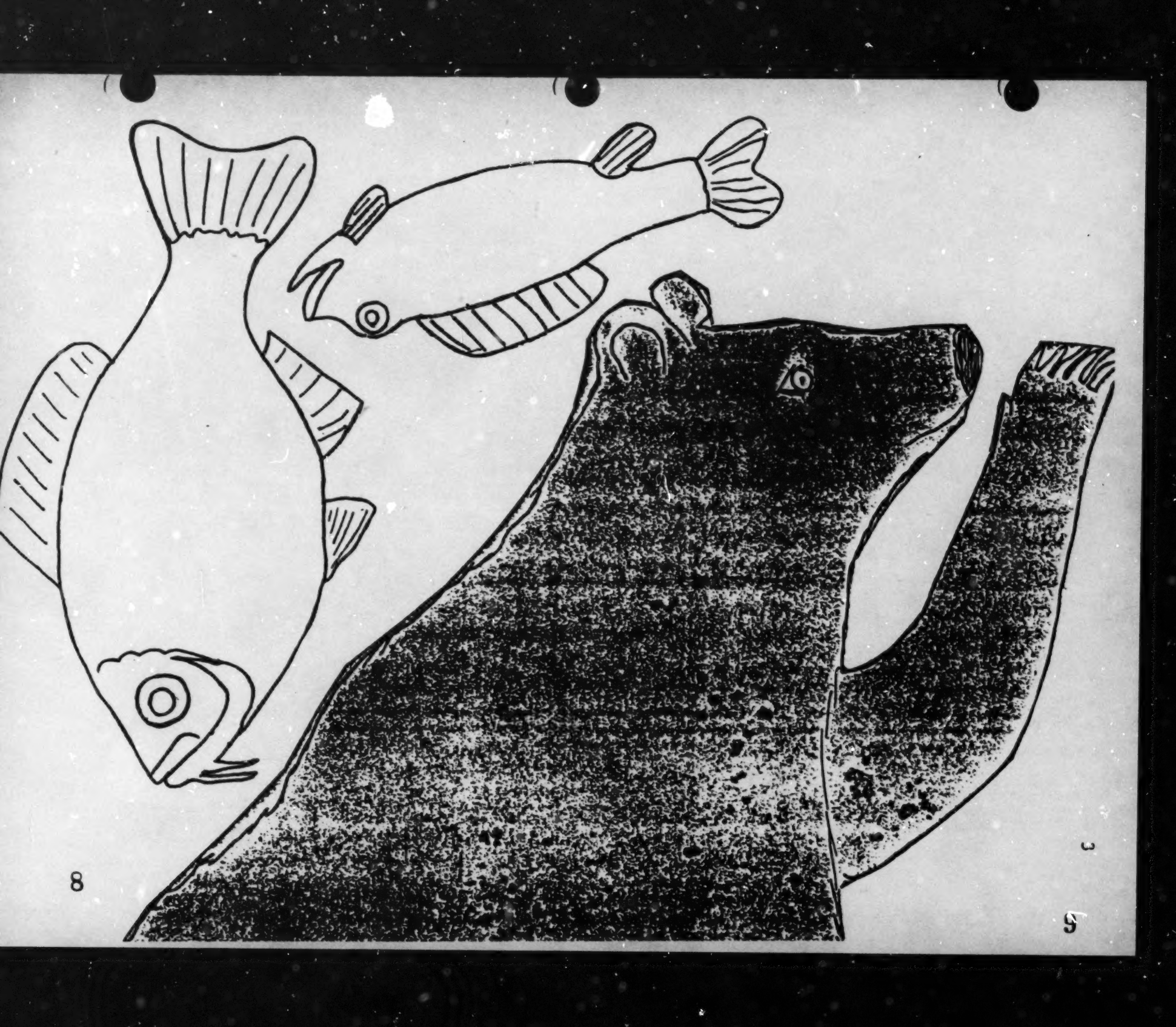
STORY

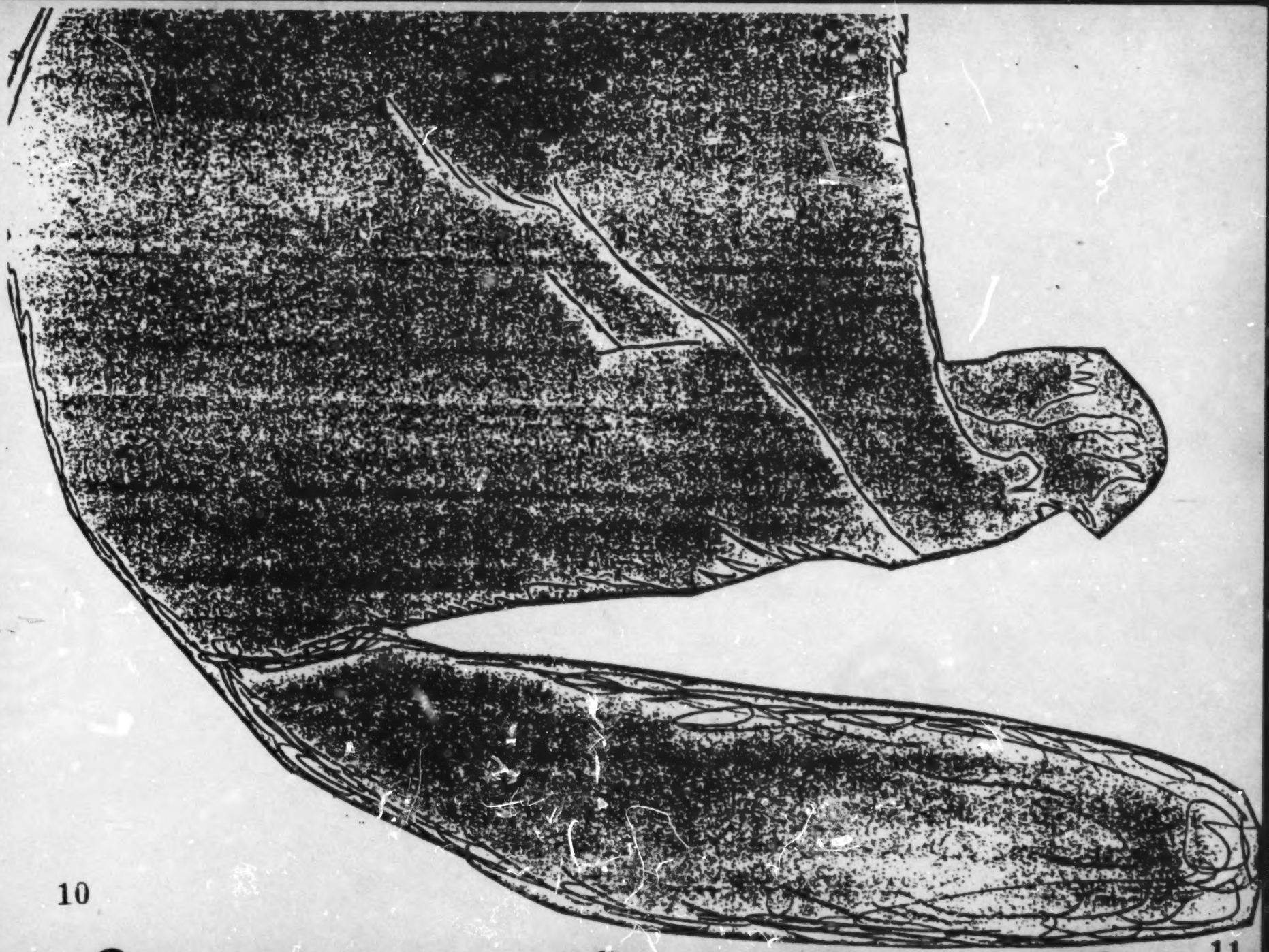
Many years ago when the earth was very young, the animals of the forest were told by the Creator to live in peace, to hunt the forests and streams for only enough food to eat and never to waste. At this time the bear had a long, beautiful tail, as long as that of his competitor, the fox.

The bear and the fox were both very greedy and each tried to out-hunt and out-fish the other. However, the fox was not quite as greedy as the bear. Fox told Bear that he was going fishing. Bear decided that he would go also even though he was not really hungry. They both went down to the frozen stream and each cut a hole in the ice large enough to fit their tails in to bring their catch through.

The method was to leave their tail in just long enough to catch a few fish for their meal. Fox caught his fish and removed his tail from the cold water. Bear decided he would leave his tail in longer and catch more fish than Fox. He sat there until his tail began to feel very heavy and he thought to himself as he tried to remove it from the water, "Fox is going to be very jealous of my fine catch." He tugged and tugged but he could not pull his tail from the water. He thought, "My, I must have the finest catch ever," and was very anxious to get his tail out and boast to Fox. With this thought in mind he again began his efforts to remove his tail. However, it would not budge. He then began to worry and cry. Finally he tugged very hard and became free of the ice. He was very said to learn that through his greediness he had lost his long, beautiful tail.







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HOW RABBIT STOLE FIRE

By
Norma Rettke

ACTIVITY

Legend

MATERIALS

1. Felt
2. Flannelboard
3. Glue
4. Appropriate animal fake fur
5. Scissors
6. Marking pens

CONSTRUCTION

Make characters out of flannel for the story: rabbit, turtle, Medicine Man and several Indians for the dance. Scenery needed: corn stalks, a large fire, several small fires, wooden or straw woven houses, trees, pine cones, rain clouds, lightning and smoke curling upward.

TECHNIQUE

Flannelboard

PROCEDURE

1. Conduct a discussion of American Indian legends.
2. Vocabulary words to write on the chalkboard and discuss:

a. Cherokee	e. persimmon	i. stomping ground
b. Corn Festival	f. pitch	j. sycamore
c. Medicine Man	g. plumes	k. terrapin
d. perky	h. sociable	l. trickster

LEARNING OBJECTIVES

1. To increase student interest in books.
2. To increase student understanding of American Indian legends.
3. To increase student vocabulary.

REFERENCE

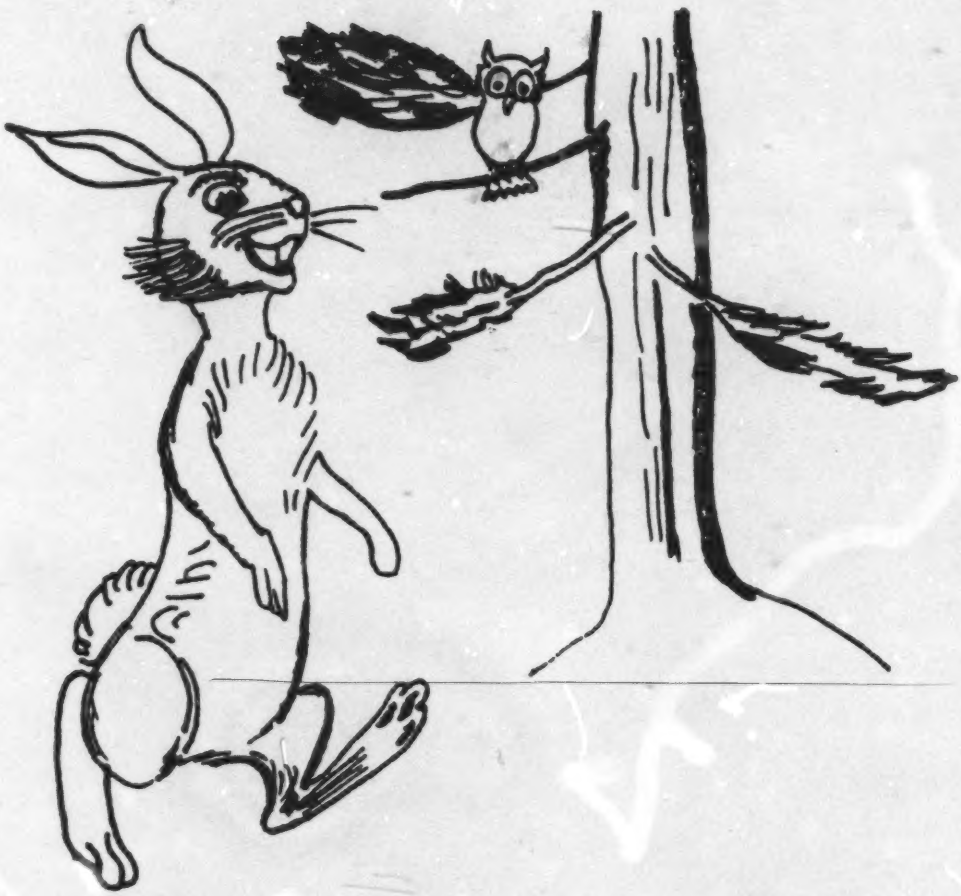
HOW RABBIT STOLE FIRE, Emily Brown, Aladdin Books, New York, New York, 1954.

ALTERNATE PROCESS

A sequence story colorfully displaying characters and appropriate scenes on large papers may be drawn. To preserve these it is recommended that they be laminated.

PATTERNS

Following are some basic patterns for developing the flannelboard story. A variety of other characters may be constructed as desired to ensure completeness of the legend.



STORY

Long ago, soon after the world was made, when people and animals could still talk to one another, Rabbit was walking through the forest in the Cherokee country.

Through the tall pines and persimmon and sycamore trees, Rabbit could see the log huts and rock caves that belong to the people.

At every doorway Rabbit pricked up his ears, listening for an invitation to stop and visit a while.

Rabbit was very sociable and very popular, but today he didn't hear a single friendly voice, or see a single one of his Cherokee friends.

There wasn't anybody at home!

"Where are the people?" Rabbit asked a big turtle who was making his way across the path. Terrapin stuck out his neck in surprise. "Don't you know that the people have all gone dancing? The Medicine Man has built a fire at the stomping ground!"

Then Rabbit remembered. It was the time of the Corn Festival. Once a year the Medicine Man built a fire and invited the Cherokee people to gather in front of his cave to do honor to the ripening corn.

"People are funny creatures," Terrapin said. "Just let them hear there's going to be a fire to dance around and you can't keep them away. You'd think fire was the most wonderful thing in the world, to listen to people telling what they could do if they were allowed to have fire of their own!"

"Who says they can't?" Rabbit asked, poking his head down until his long ears tickled Terrapin's shell.

"Thunder Boys gave fire to the Medicine Man," wise old Terrapin answered. "He's not going to let the people get hold of it."

"I could steal some fire if the Cherokees want it." Rabbit chuckled and wiggled his ears. "I know just the way to do it."

"Humph," said Terrapin. Rabbit was a good trickster but stealing fire was no easy thing.

Rabbit set out for the stomping ground. On his way he stopped to pick up some pieces of pine. He fastened them to his ears and around his head, to make a pitch pine crown.

When he came to the stomping ground he saw a great number of people dancing slowly around the fire.

He stood around until his friends caught sight of him. "Join the dance!" they cried. "Act as leader!" they begged.

Rabbit was very popular, and he could out-stomp and out-dance anybody in the Cherokee country.

Round and round the fire, Rabbit led the dance, with the crown of pitch pine fastened to his ears.

Faster and faster!

Each time he went round the fire he leaned a little closer to the flames.

Faster and closer he pranced, until the crown of pine blazed up.

When all the crown was afire, Rabbit ran off, and the people ran after him, the Medicine Man running fastest of all.

But they couldn't catch Rabbit.

After a little while they couldn't even see him or his blazing pitch pine crown, because the tricky fellow had run into a hollow sycamore tree.

He made a big fire inside, and sat beside it, laughing his head off.

Medicine Man called down a big rain. But the fire in the hollow tree didn't go out.

Three days it rained.

And when the sun came out Rabbit built a circle of little fires all around the sycamore tree.

The people came.

"Help yourselves to a little fire," Rabbit said, giving each of the Cherokees a piece of blazing pitch pine to carry home.

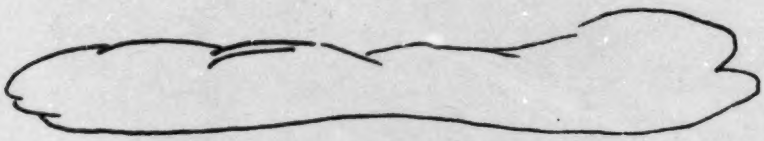
And the fire Rabbit stole gave heat to the people on cold winter days.

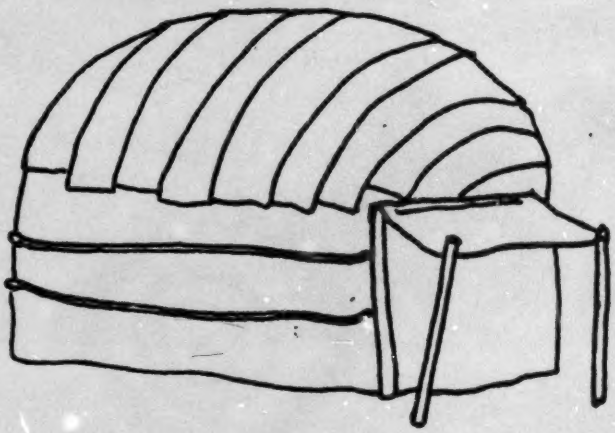
It cooked their food.

It hardened their dishes of clay.

It drove away the darkness of the night.

And if the rains came, if the people lost their fire, they had only to look for the hollow tree with plumes of smoke coming out as perky as Rabbit's ears.





I AM RAVEN WHO MAKES THINGS RIGHT

By
Doris Anderson

ACTIVITY

Legend

MATERIALS

1. Scissors
2. Tagboard
3. One sheet of paper large enough to cover the overhead viewing area.

TECHNIQUE

Shadow Puppets

Shadow puppets work well in presenting Indian legends, largely because so many of the characters can be dramatically depicted in silouette. Puppets are cut from tagboard and placed on the overhead projector. Shadow figures are projected on the screen as the storyteller spins the yarn. These are, of course, easy and quick to make and can be used by students very successfully.

SPECIAL EQUIPMENT

Overhead projector

CONSTRUCTION

Each storyteller should be original in making his/her characters.

REFERENCE

This is a very abbreviated story taken from several versions of The Raven.

STORY

Place Raven on overhead:

I AM RAVEN WHO MAKES THINGS RIGHT

In the beginning there was nothing but soft darkness. Raven beat and beat with his wings until he packed down the darkness and it became solid earth.

Remove Raven and cover entire overhead screen with a blank sheet of paper. Slowly remove the paper saying:

But the people who lived there were poor and sickly because they never had sunshine, food or water.

Place Raven on projector:

I AM RAVEN WHO MAKES THINGS RIGHT

Raven knew there was only one spring of water in all the world.

Remove Raven and place Ganook on projector:

A man named Ganook had built his house around it and wouldn't share. "Maybe I can drink enough of his water and carry it back to the people."

Place Raven on projector:

Raven visited Ganook and cleverly tricked him so that he, Raven, could consume large quantities of water.

Remove Ganook, wiggle Raven around the screen:

As he returned he was so heavy with water he flew in a crooked line and the little drops of water fell from his bill and became rivers.

Remove Raven, place river on screen:

Since he flew in a crooked line, rivers are crooked as snakes.

Remove river, place Raven on screen:

I AM RAVEN WHO MAKES THINGS RIGHT

Now the people had water but they were hungry. "I must help them," said Raven. He plucked leaves from trees and scattered them on a pool and the leaves became fish.

Remove Raven, place fish on screen.

Remove fish, place Raven on screen:

I AM RAVEN WHO MAKES THINGS RIGHT

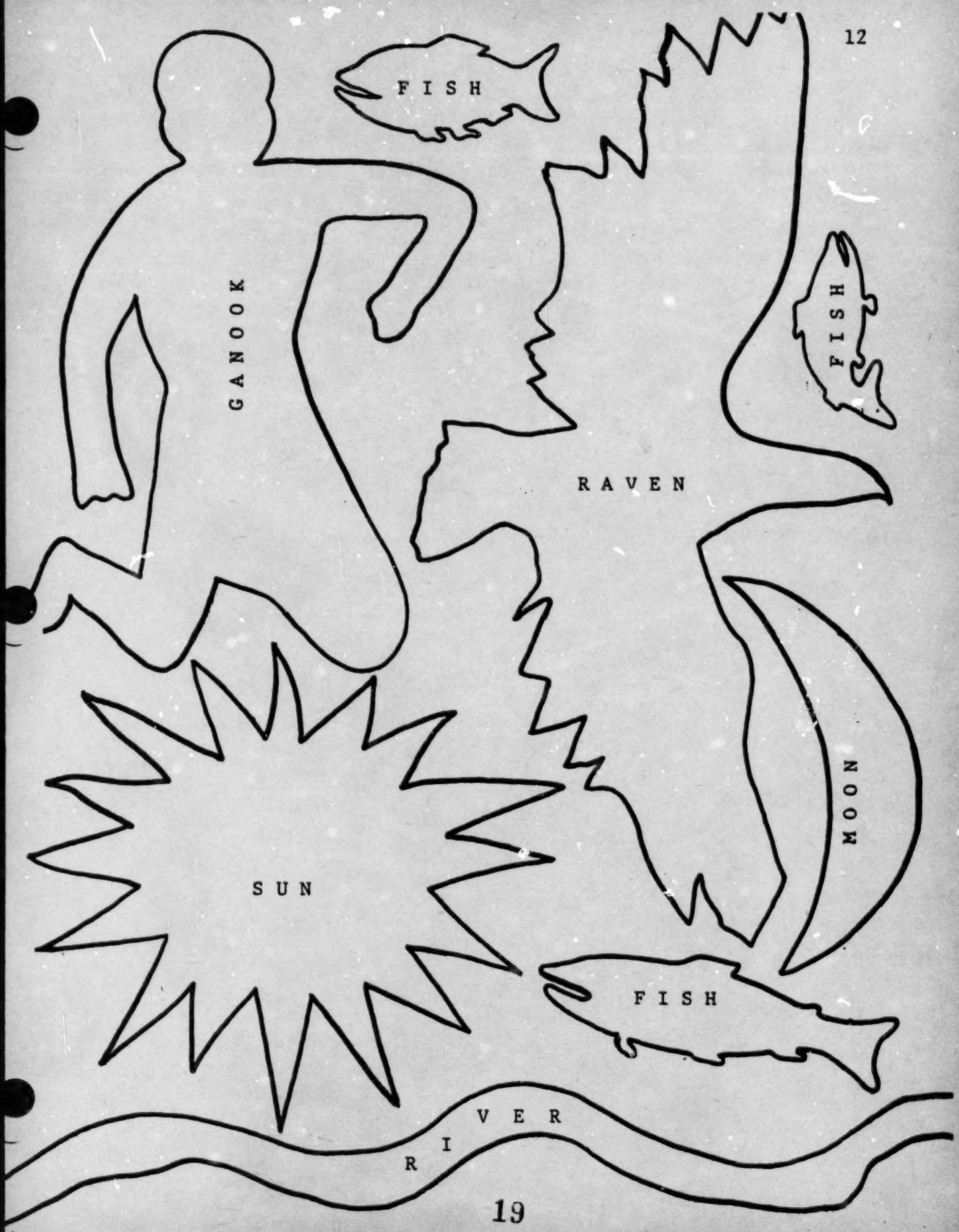
Now the people had food and water but still they suffered. They had to do all the fishing by night.

Remove Raven, place sun and moon on appropriately:

Raven flew away and when he returned he had not only the sun to light the day, but also the moon to light the night.

Remove sun and moon, place Raven on screen:

I AM RAVEN WHO MAKES THINGS RIGHT


12
FISH
GANOOK
FISH
RAVEN
MOON
SUN
FISH
RIVER

MT. RAINIER AND THE GREAT FLOOD
(Believed to be a Skokomish Legend)

By
Doris Anderson

ACTIVITY

Legend

MATERIALS

1. Felt, assorted colors
2. Pipe cleaners
3. Marking pens

TECHNIQUE

Flannelboard

REFERENCE

INDIAN LEGENDS OF THE PACIFIC NORTHWEST, Ella Clark, University of California Press, 1953

STORY

The Great Spirit was angry with the people and animals and decided to rid the earth of all but the good animals. He selected one man and his family. He told the good man to shoot an arrow to the sun, followed by another and another to form a long rope of angels from the top of the mountain down to the ground. The family and good animals climbed the rope and disappeared in the clouds. They were followed by more "good" or "nice" animals. After they disappeared the bad animals and snakes started to ascend the rope but the Great Spirit cut the rope and the bad animals fell to the ground. A flood came and they disappeared.

RAVEN HELPS THE INDIANS

By
Judy Latimer
Diane White

ACTIVITY

Legend

MATERIALS

1. Flannelboard
2. Felt
3. Scissors
4. Glue
5. Felt tip pens (permanent ink)

TECHNIQUE

Flannelboard

REFERENCE

RAVEN HELPS THE INDIANS (Skokomish Legend), Level 1 Book 20, Indian Reading Series, Educational Systems, Beaverton, Oregon, 1977

INTRODUCTION

The following story is found in the Indian Reading Series. The story has been adapted and enlarged some to facilitate using it for a flannel story. Patterns accompany the story.

STORY

Long, long ago there lived a gray Eagle who disliked the people very much. Because he disliked them, he decided to do something to them to make them miserable. He decided to take the sun, the moon and the stars, water and fire from the people. Gray Eagle kept these things hidden from the people because he did not like them.

During these times the Raven was a snow white bird and a friend to the people. They asked the white Raven to help them as they were cold without the sun and fire and they were very thirsty without the water.

Raven flew to Gray Eagle's lodge. There he found that Eagle was gone. From inside the lodge he saw the light from the sun and moon. Raven crept into the lodge and stole the moon and stars. He flew up into the sky and put the moon and stars there.

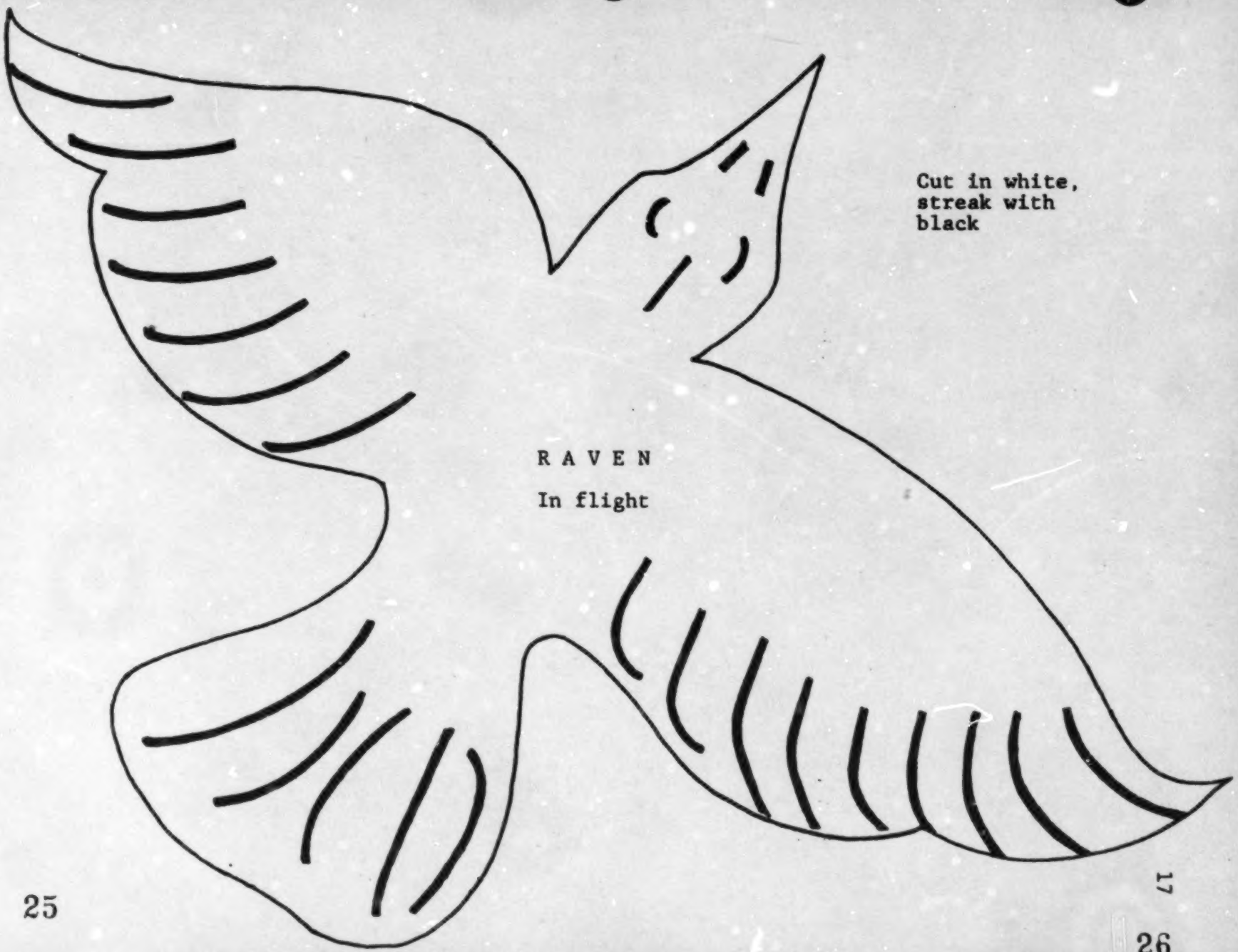
He flew back to the lodge and took the sun and hung it back in the sky.

Raven dropped the water and fire while flying through the sky. The water that was dropped in the low places became the lakes and the water that fell on the flat lands and the sloping mountains and hills became the rivers.

The fire again became available to the people. They were so happy that they decided to have a special feast. They invited their friend the white Raven. While he was flying there, the smoke from the burning fires blew over him and made him the black bird he is today.

EAGLE

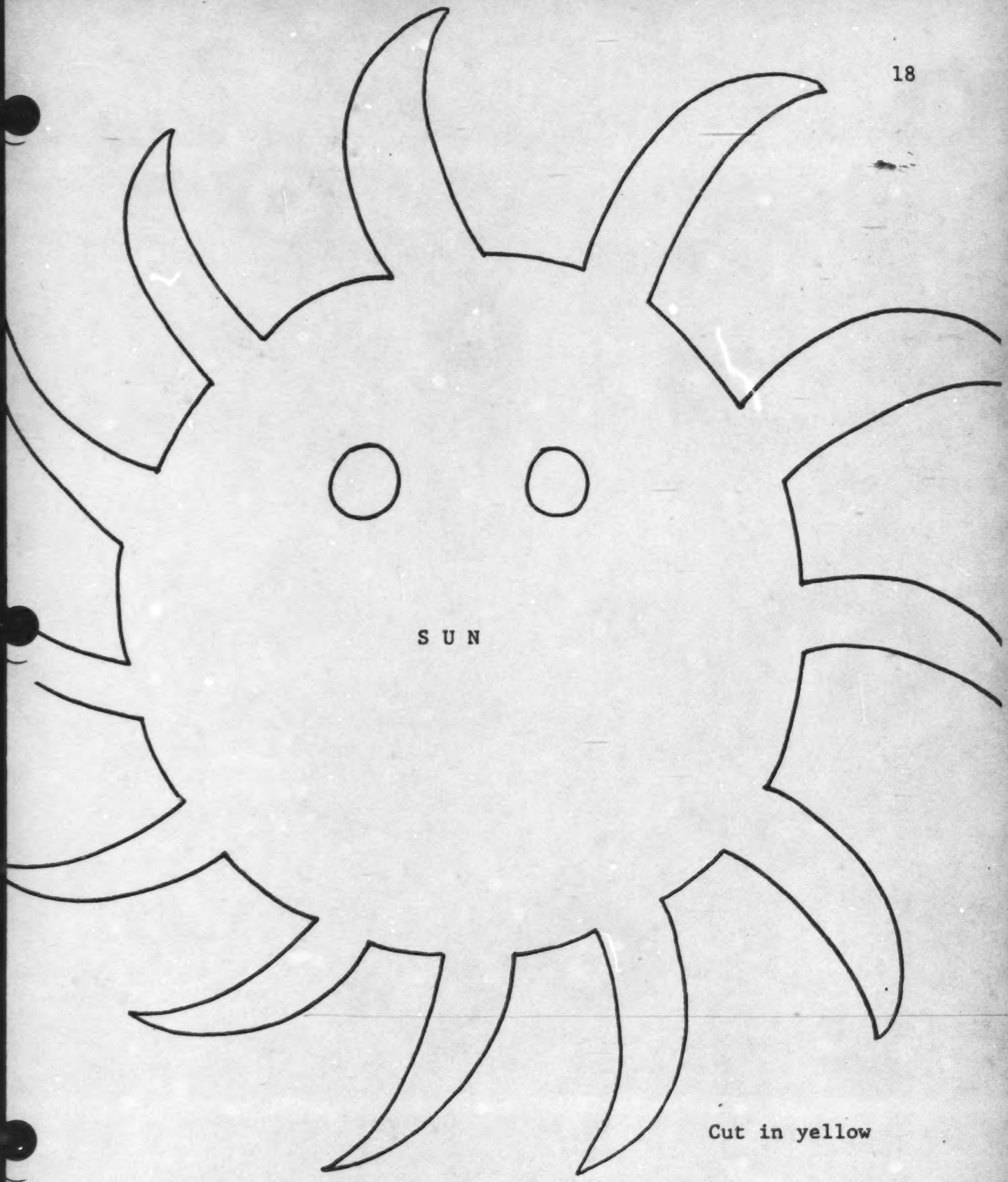
Cut in gray, streak
color black



Cut in white,
streak with
black

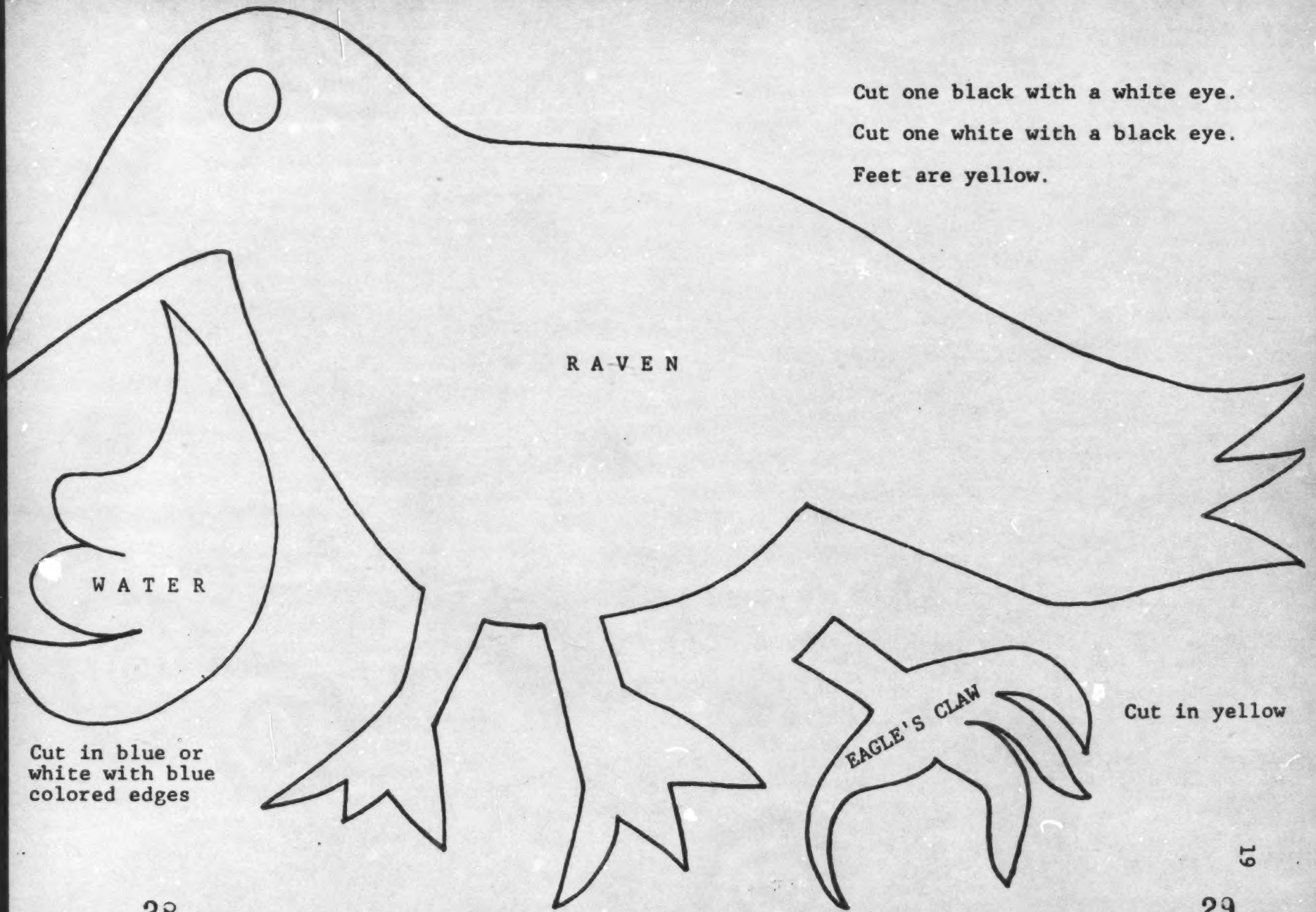
R A V E N

In flight



S U N

Cut in yellow



Cut one black with a white eye.

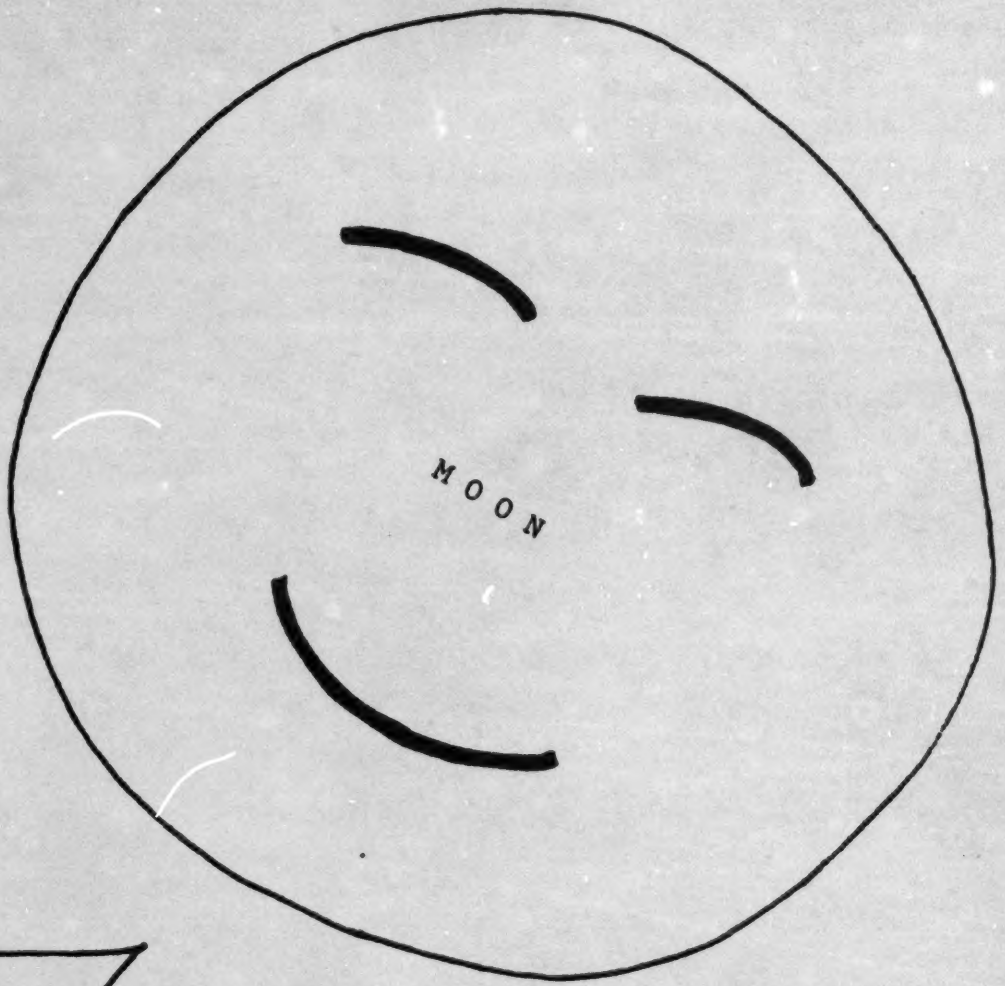
Cut one white with a black eye.

Feet are yellow.

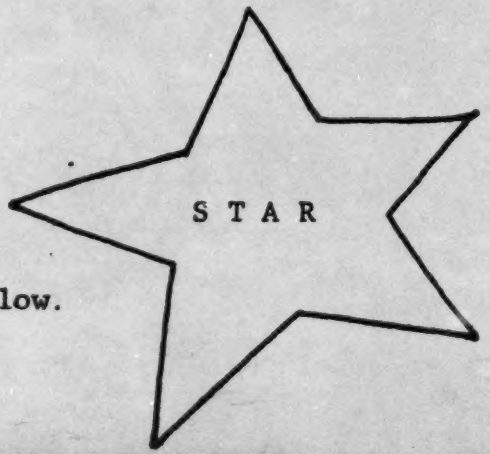
Cut in blue or white with blue colored edges

Cut in yellow

Cut in yellow, color edges red.

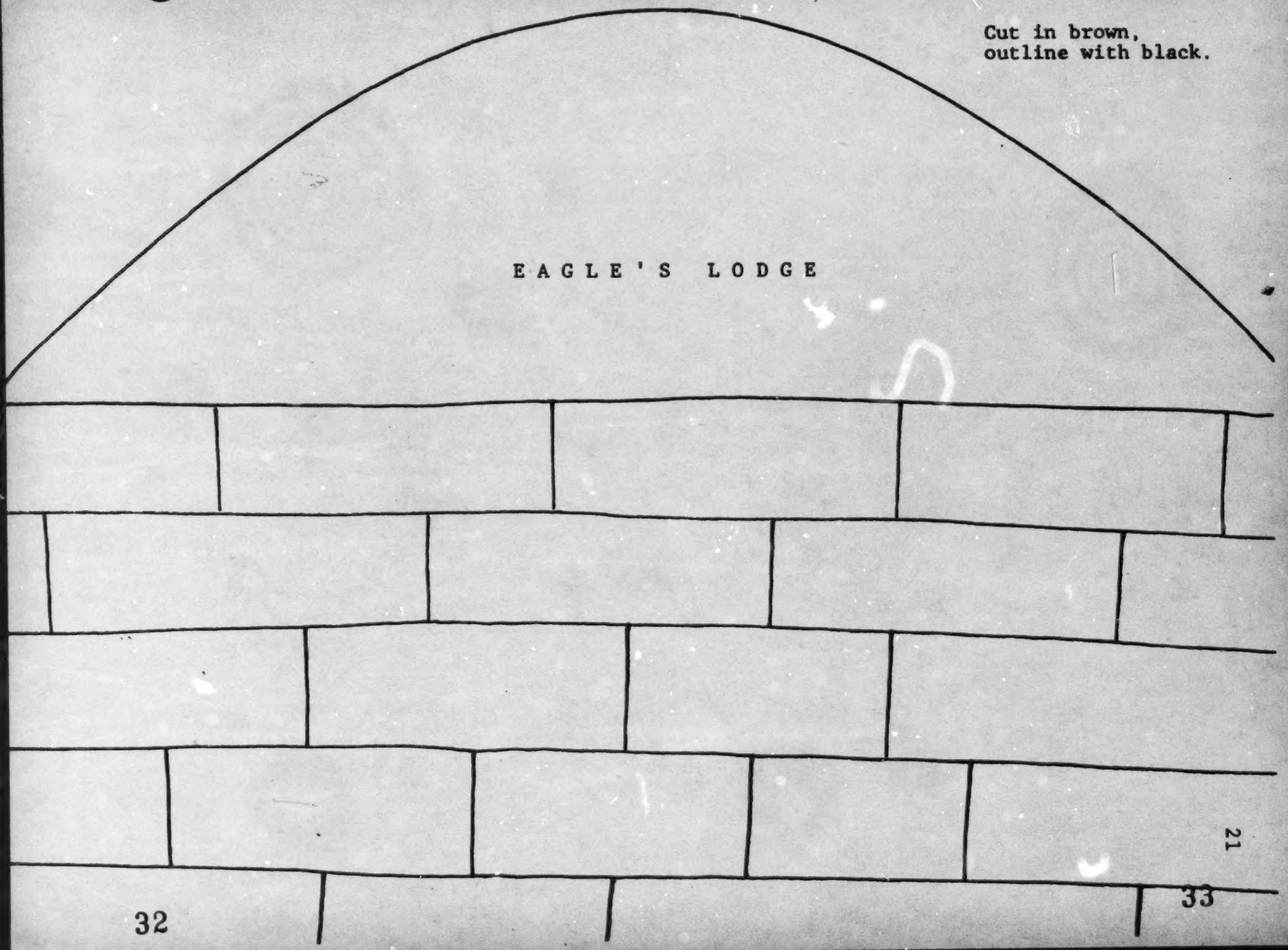


Cut in white.



Cut many in
white or yellow.

Cut in brown,
outline with black.



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SKUNK
(Muckleshoot)

By

Marilyn Myers

ACTIVITY

Legend

MATERIALS

1. Felt, assorted colors
2. Fake fur, black and white
3. Permanent marking pens
4. Wiggle eyes
5. Scissors

TECHNIQUE

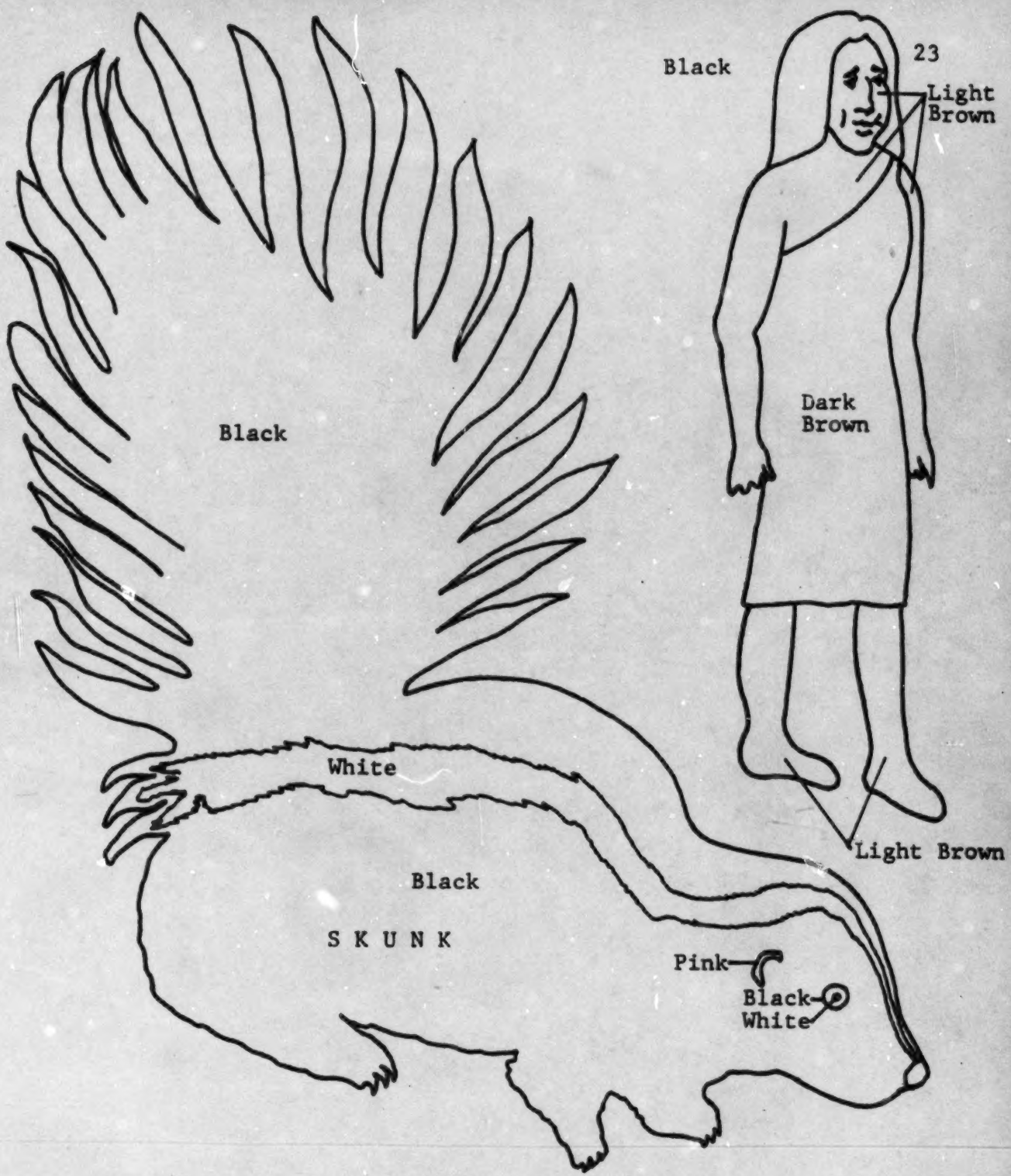
Flannelboard

REFERENCE

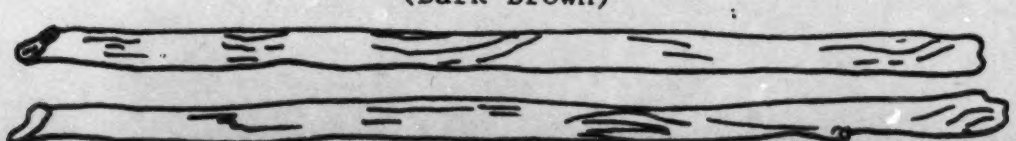
SKUNK, The Indian Reading Series, Northwest Regional Educational Laboratory, Educational Systems, Inc., Beaverton, Oregon, 97005

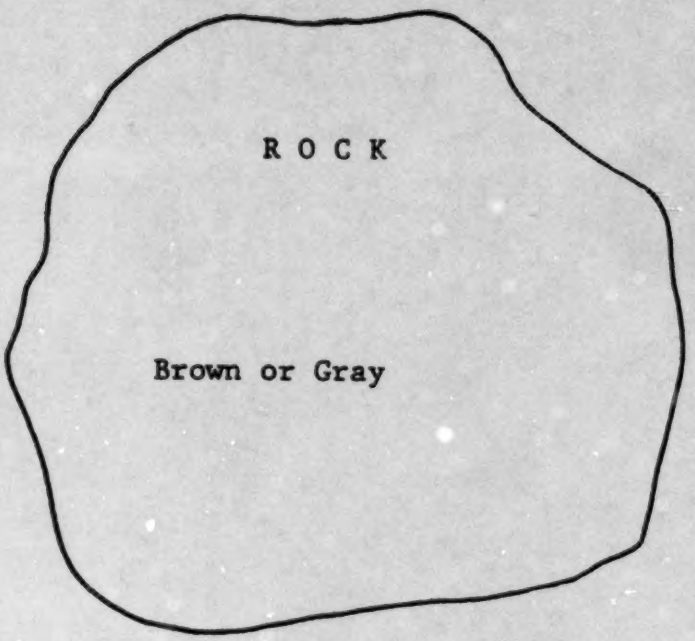
STORY

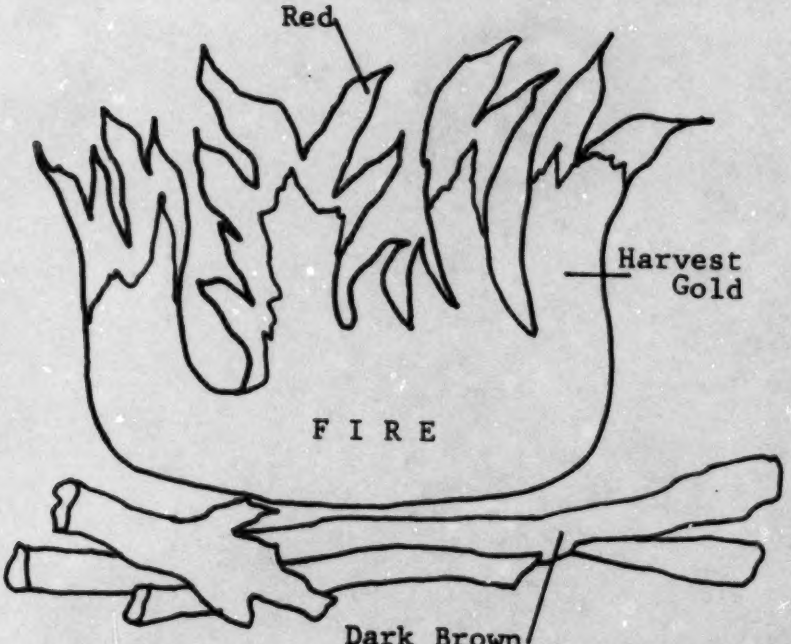
This story is told utilizing the referenced text.



STICKS
(Dark Brown)




ROCK
Brown or Gray


Red
Harvest Gold
FIRE
Dark Brown

THE GIRL WHO LOVED WILD HORSES

By
Gretchen Sandboe

ACTIVITY

Legend

MATERIALS

1. Flannelboard
2. Felt, assorted colors
3. Fake fur for buffalo and horse
4. Macrame jute for horse mane and tail
5. Permanent marking pens
6. Wiggle eyes
7. Scissors
8. Thread, assorted colors
9. Fabric glue

TECHNIQUE

Flannelboard

ALTERNATE TECHNIQUES

1. Construct sequence panels utilizing appropriate patterns and placing them on large pieces of felt or burlap.

2. Large pillows may be constructed by enlarging patterns. These may be used while telling the legend.

REFERENCE

THE GIRL WHO LOVED WILD HORSES, Paul Globe, Bradbury Press, Scarsdale, New York, 1978

STORY

A girl who loves horses and has a special way with them cares for the horses of the village. One day when she is out in the meadow with them a terrible storm comes up. All the horses are very frightened and begin running. The girl jumps on the back of one of the horses. They all gallop and gallop until it is night. The surroundings are all strange now and the girl realizes they are lost. In the morning a beautiful, spotted prancing stallion appears and invites the girl and all her horses to live with him and his wild horses. They gladly accept.

A year later she is found by two hunters who come into the hills. She is taken back to her people but she longs to return to her other relatives, the wild horses. So her parents finally agree to her leaving. Each year, though, she returns for a visit. One year she does not return. When the wild horses are seen again there is a beautiful mare beside the spotted stallion and they said the girl had surely become one of the wild horses at last.

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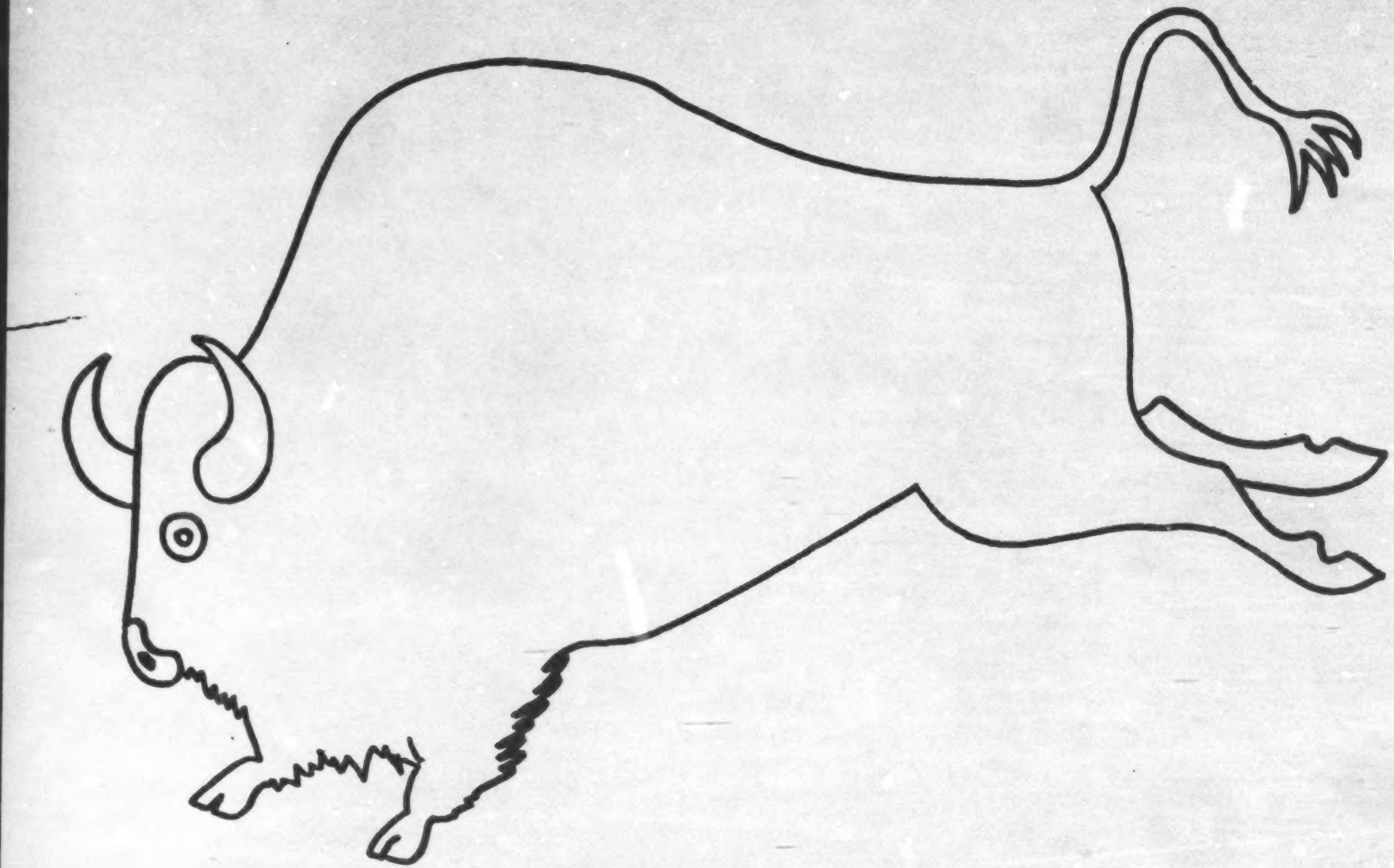

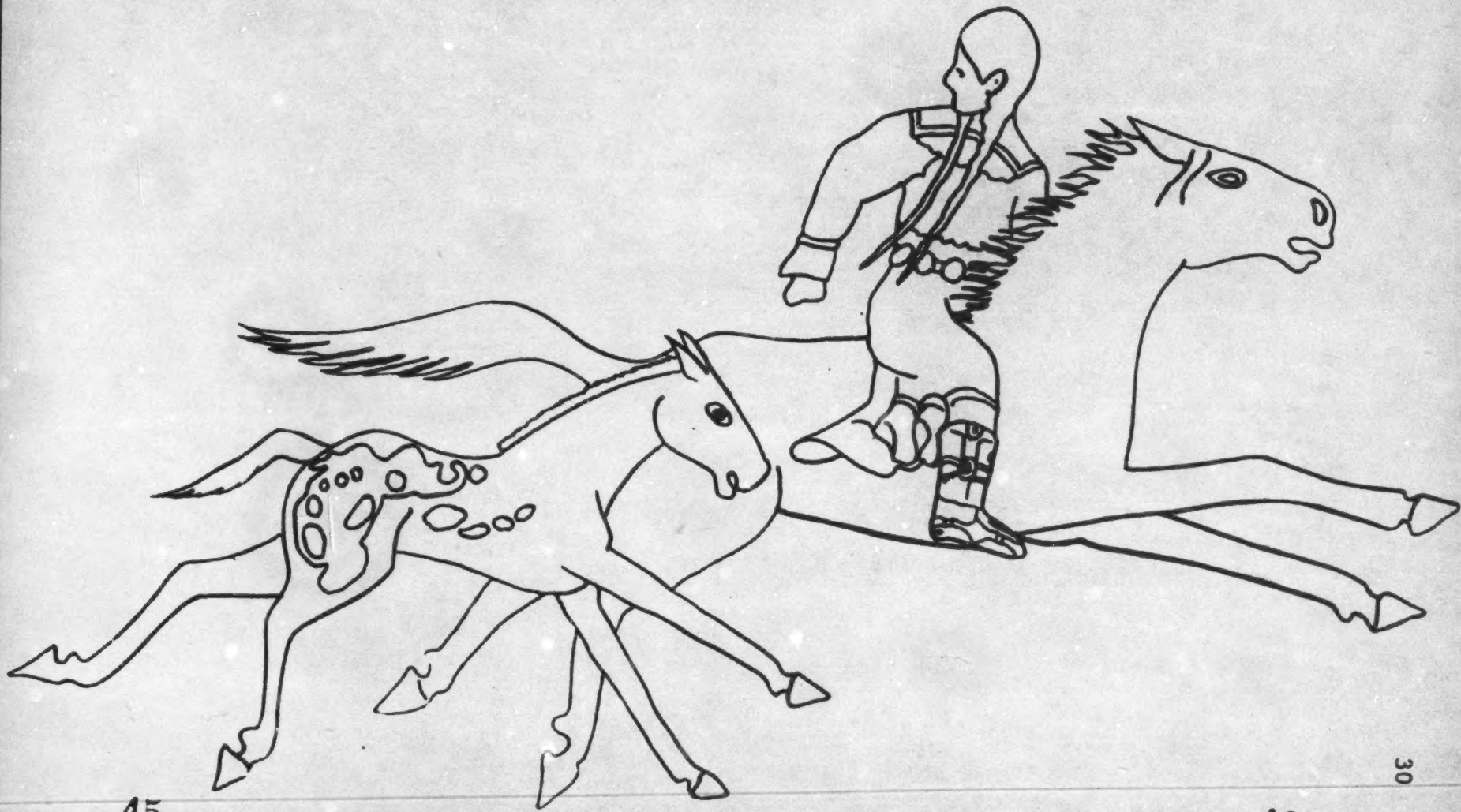

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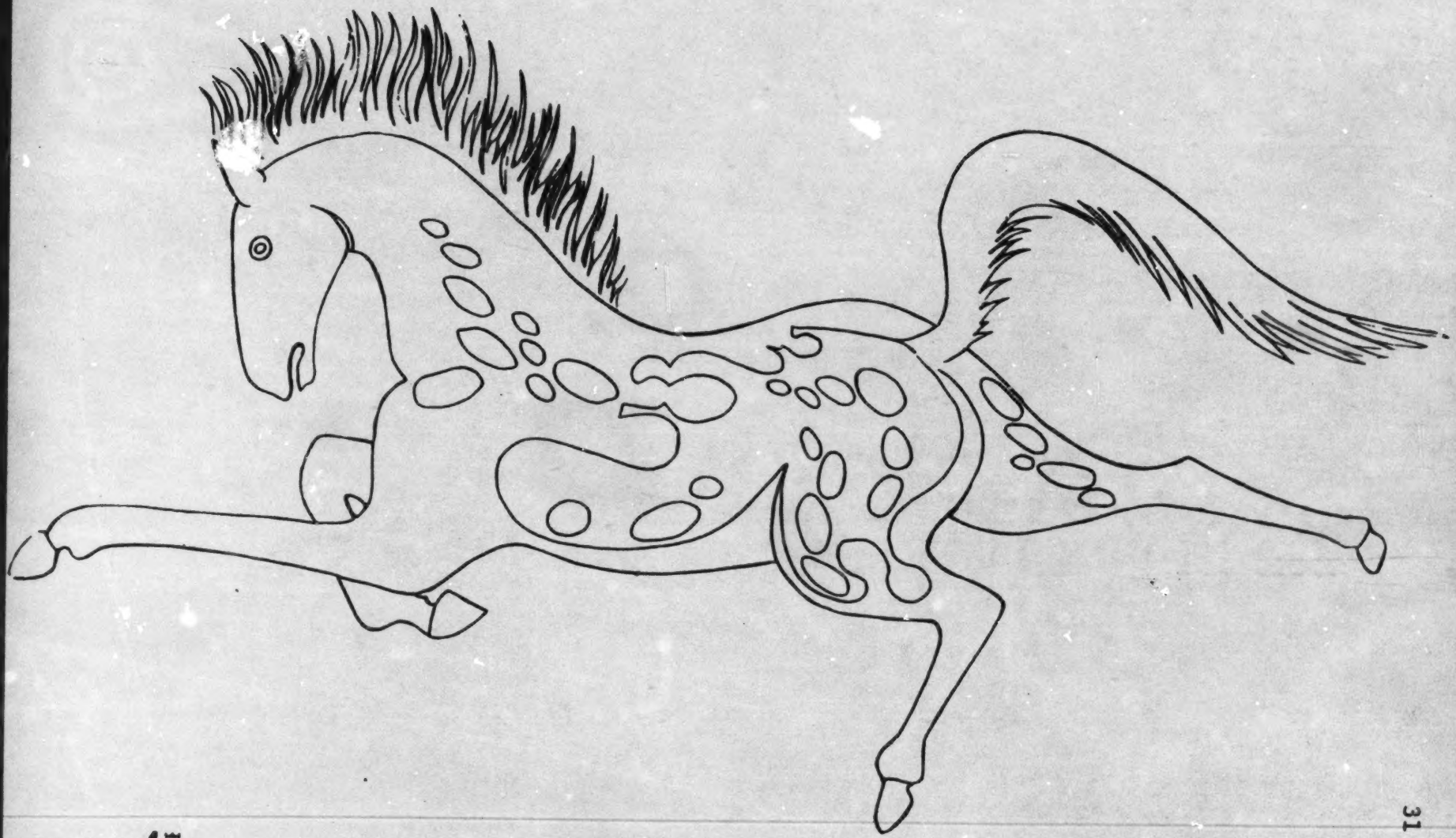
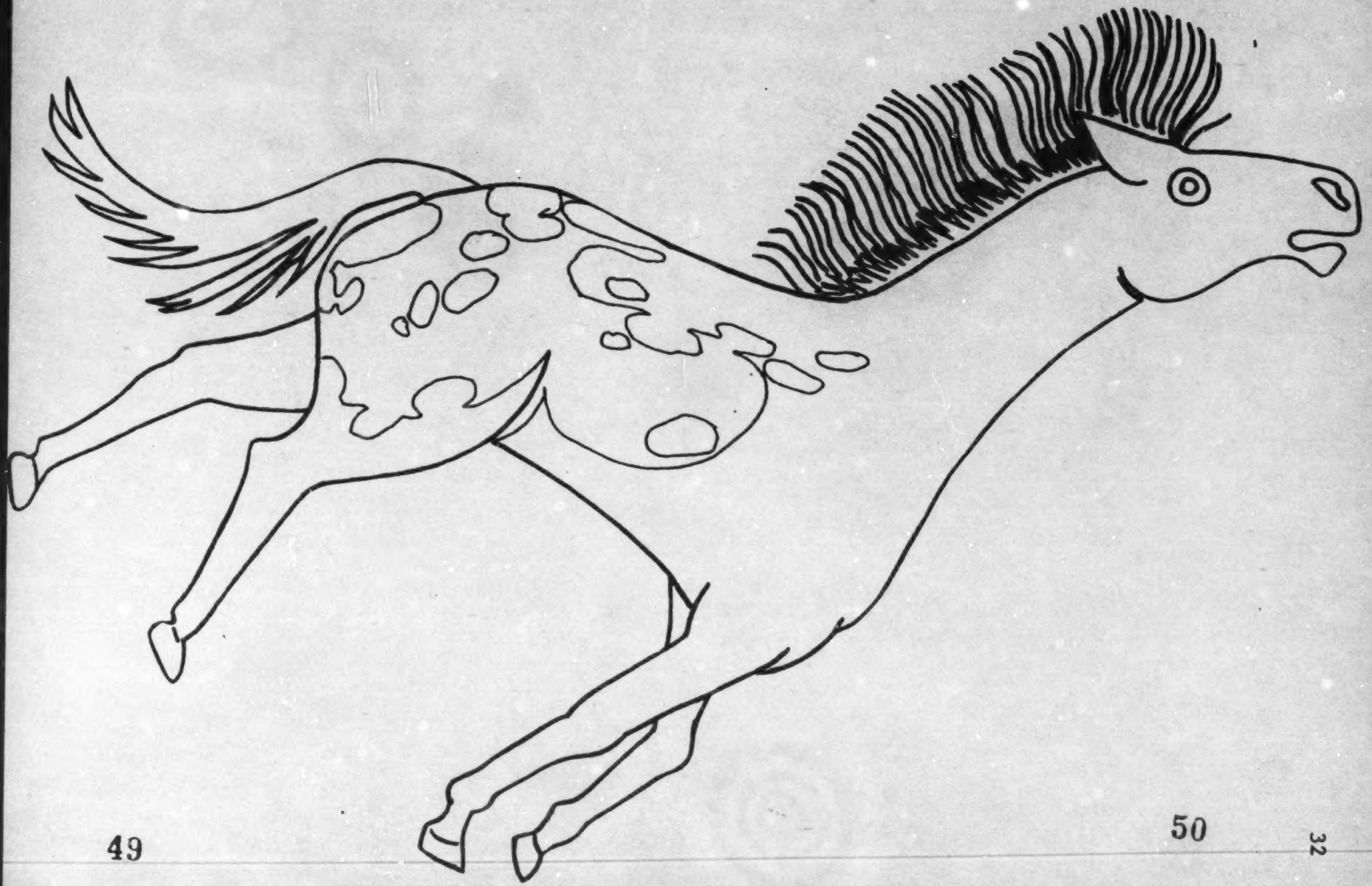




WHY BLUEJAY HOPS
(Skokomish)

By
Elaine Twogood

ACTIVITY

Legend

MATERIALS

1. For flannelboard

    a. Felt or pellon
    b. Narrow permanent markers

2. For stick puppets

    a. Dittos with designs drawn on them
    b. Construction paper
    c. Glue
    d. Tongue depressors

TECHNIQUE

1. Flannelboard--produce the characters that you feel are required to tell the legend. Making flannelboard characters will allow telling many different stories, including some that overlap with African legends.

2. Stick puppets (see back)

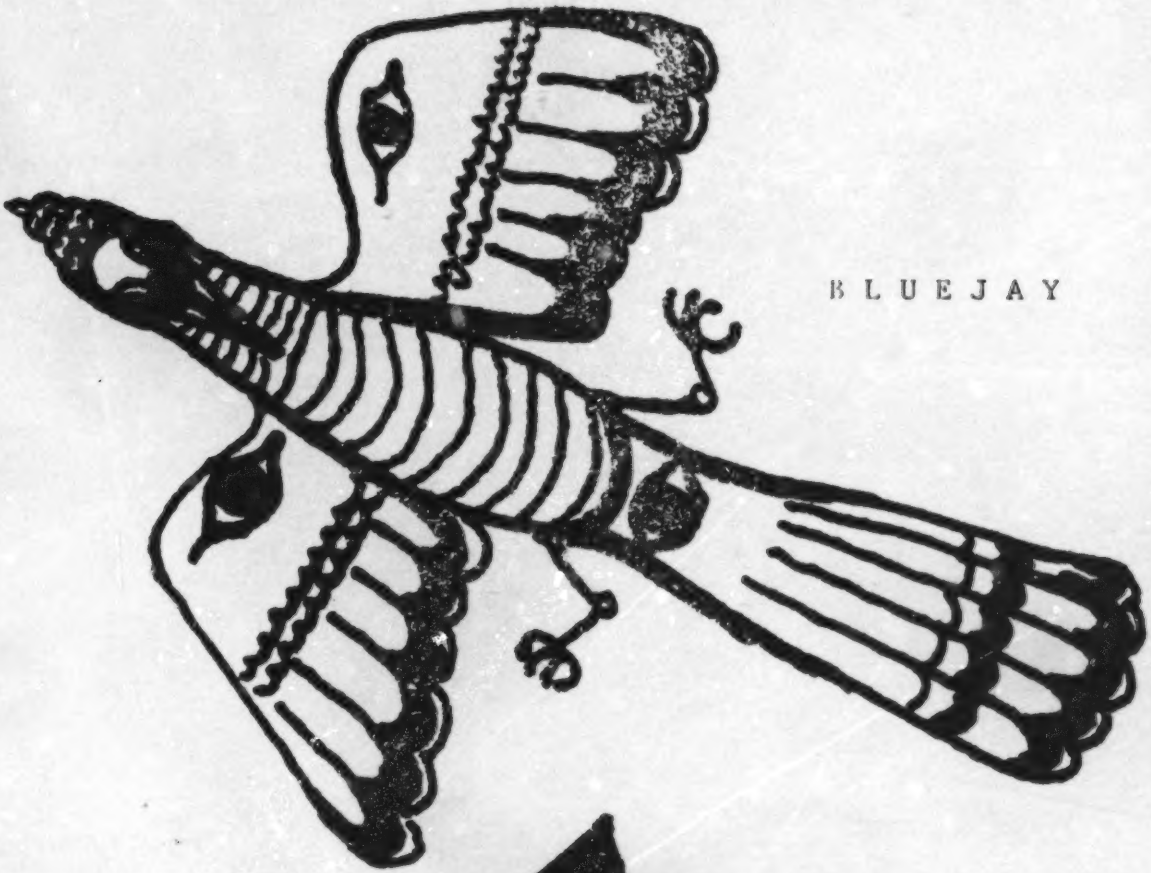
3. Coloring book (see back)

REFERENCE

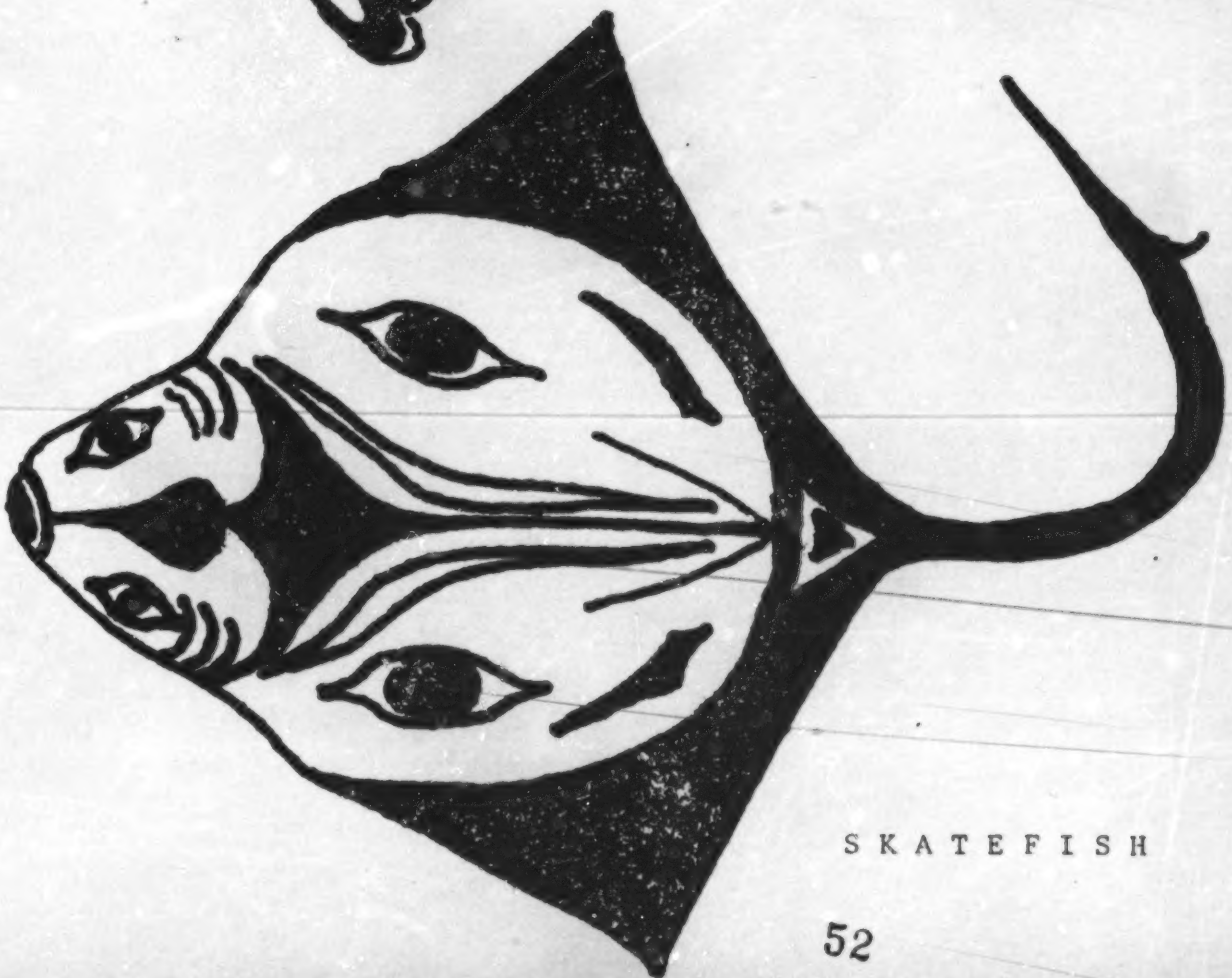
WHY THE BLUEJAY HOPS, Indian Reading Series, Northwest Regional Educational Laboratory, Education Systems, Inc., Beaverton, Oregon, 1977.

STORY

This story is told using the reference text.

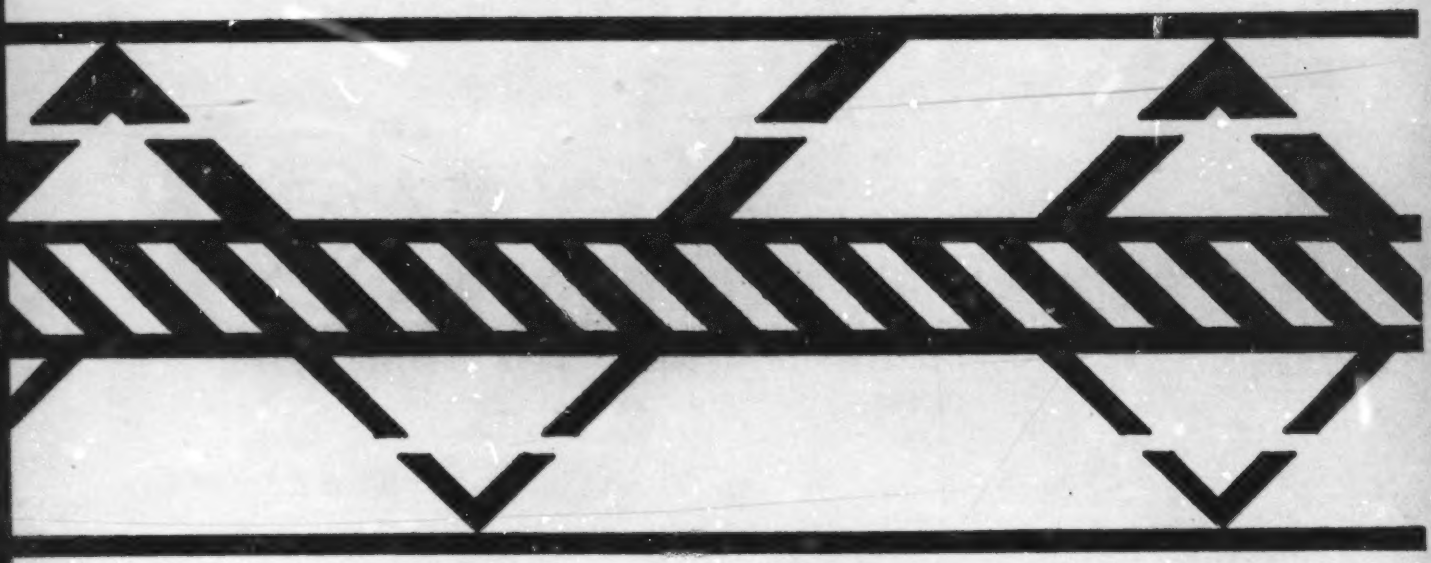


BLUEJAY



SKATEFISH

BLUEJAY
SKATEFISH
(Sideways)
RAVEN



Klamath Basket Design

HAND PUPPET LEGENDS

By
Gail Kirk

ACTIVITY

Legend

MATERIALS

1. Fake fur (for a wolf)
2. Red, yellow and pink felt
3. Black and red permanent marking pens
4. Pipe cleaner

TECHNIQUE

Hand puppet telling a legend. Any animal may be used. A wolf is provided as an example.

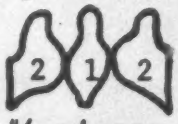
BACKGROUND

Indian legends in the oral tradition often explain why something came to be. These stories have been passed from generation to generation by word of mouth. Some stories are authentic while others are fabrication and synthesis. Still others are legends like modern day creations. Let your class create their own legends (oral traditions). This is done in a simplified style such as fourth, fifth or sixth graders might do.

CONSTRUCTION

NOTE: Be sure that all pieces are wrong side out when they are connected.

1. Attach both #2 pieces to the sides of #1 piece and sew.



2. Attach #3 and #4 pieces by sewing.

3. Sew ear pieces together (one fur with one felt).

4. Turn all pieces right side out.

5. Connect jaw and tongue pieces to the nose (point D) and side of the head by sewing.

6. Hand sew on ears (if desired, pipe cleaners may be sewed in to keep the ear erect).

7. Embroider nose.

8. Construct eyes.

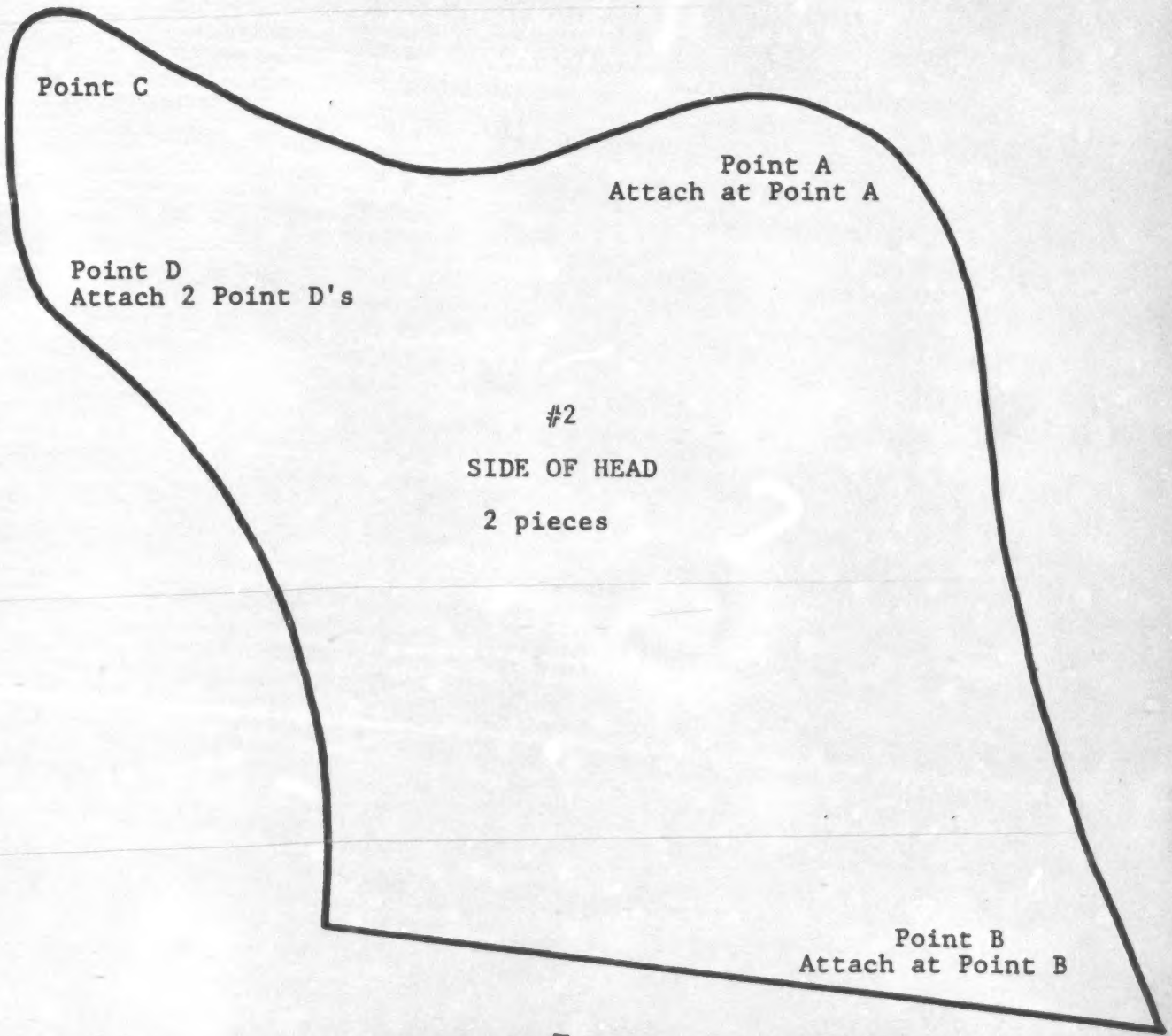
9. Glue or sew eyes on puppet.

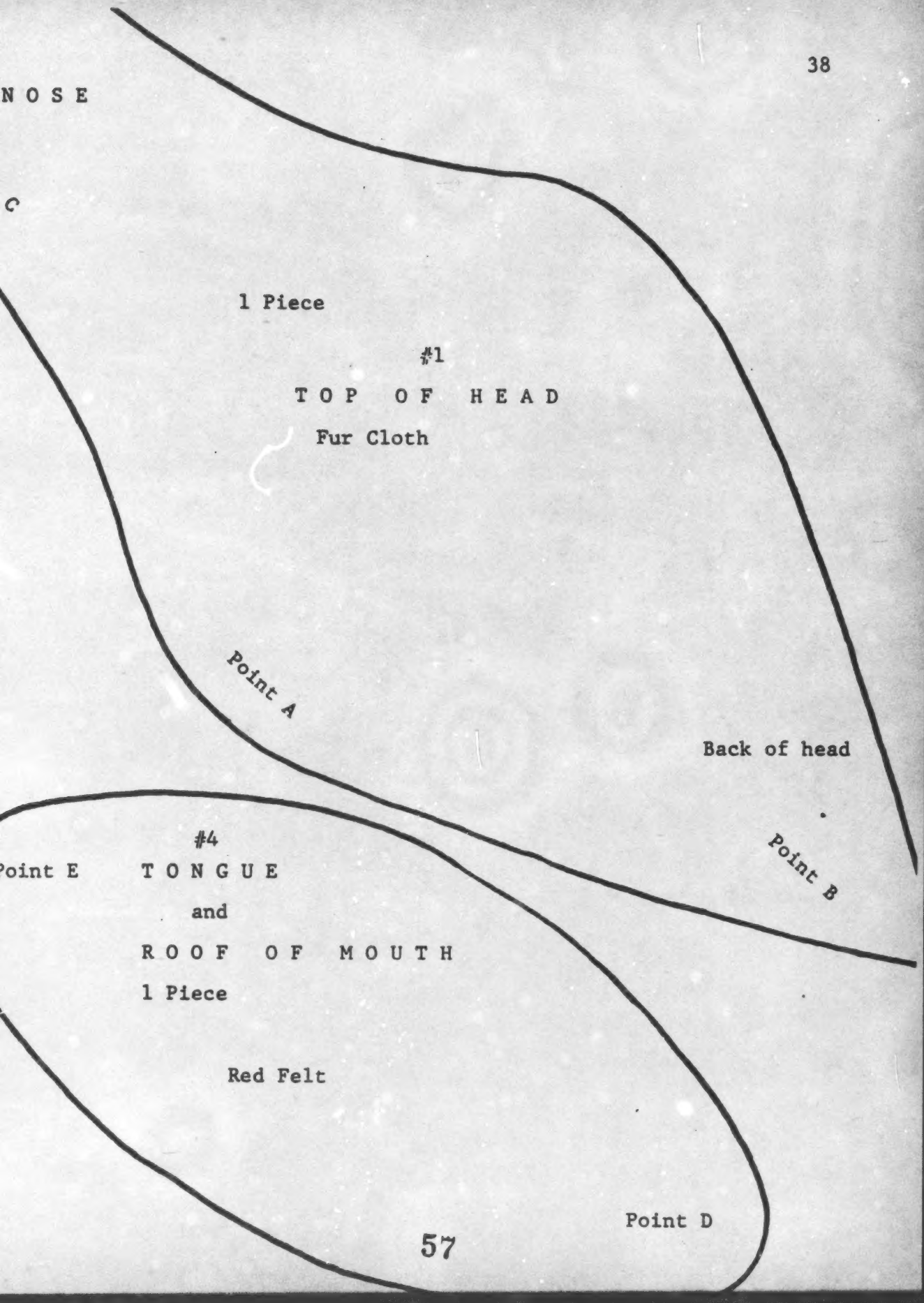
Mouth #4

Jaw #3

STORY

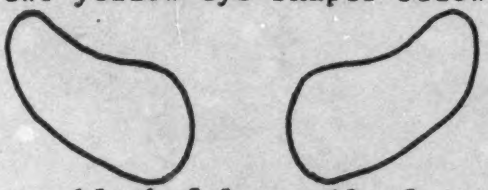
At one time all animals lived in the Olympic Rain Forest in harmony. Bear was the leader and settled disputes. All the animals ate vegetables, berries, roots and grasses. Deer and Coyote quarreled constantly. They stole food from each other and would not obey Bear's rules. Bear warned them over and over to behave. Finally Bear called all the animals to a council meeting and the council decided that as a punishment, from that day forward Coyote would hunt Deer for food and Deer would have to run and hide. And so it has been ever since.




N O S E
C
1 Piece
#1
T O P O F H E A D
Fur Cloth
Point A
Back of head
Point B
Point E
#4
T O N G U E
and
R O O F O F M O U T H
1 Piece
Red Felt
Point D

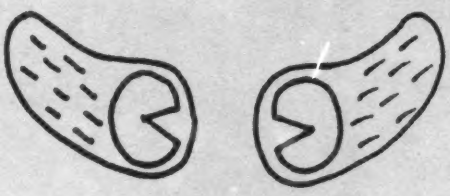
EYE CONSTRUCTION

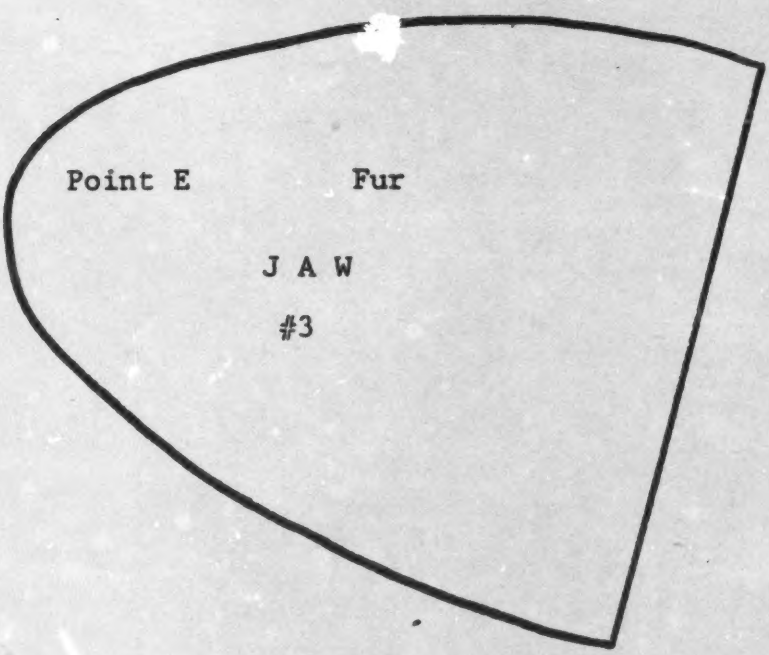
1. Cut two yellow eye shapes below.

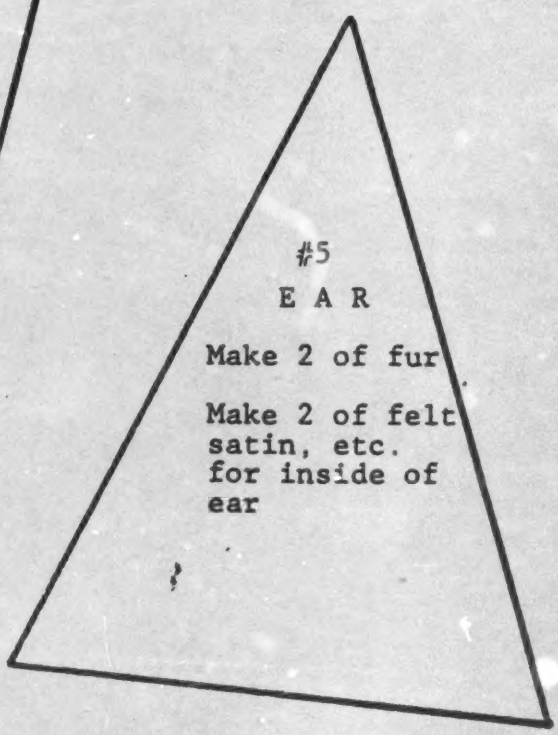


2. Cut two black felt pupils for eyes and glue or sew them to the yellow eye shapes.

3. Make a bloodshot effect with a red felt tip pen.







MISCELLANEOUS

Navaho Blanket Design

BURLAP MASK

By
Marilyn Myers

ACTIVITY

Construct a mask

MATERIALS

1. Newspaper or newsprint
2. Burlap (one square foot is appropriate for most masks)
3. Masking tape
4. Scissors
5. Cardboard
6. Elmer's Glue
7. Water
8. Bowl
9. Straight pins
10. Acrylic paints
11. Paint brushes (one about ½" wide, one with fine tip)
12. Special materials or fabrics as desired to finish the mask

BACKGROUND

1. Research American Indian masks to determine the styles made and their meaning or use.

2. Sketch a likeness of the mask to be constructed.

3. Color the mask sketch to aid in determining appropriate paint selection.

4. Gather materials required to make the mask.

CONSTRUCTION

STEP ONE: Make a "mold" out of newspaper. Wad newspaper tightly so that it will support a covering without losing shape.

STEP TWO: Place masking tape over the wadded newspaper to finalize the mold's shape and to make it firm enough to support the wet burlap.

STEP THREE: Cut burlap large enough to cover the mold.

STEP FOUR:
1. Dip the burlap in a mixture of ½ Elmer's Glue and ½ water until saturated.
2. Squeeze the excess glue mixture out of the fabric so it is not dripping wet.

STEP FIVE: Lay the burlap over the mold and shape it to the mold by lightly smoothing it with the fingers. Straight pins may be used tc aid in holding the fabric in place.

STEP SIX: Curve the burlap around toward the back of the mold. Leave the edges in this uneven condition.

STEP SEVEN: Allow the mask to dry from 24-48 hours.

STEP EIGHT: Locate places to be cut such as eyes, mouth, etc. Cut the edges to the desired mask shape.

STEP NINE: Paint and decorate the mask to conform to the sketch made during the research phase.

STORYTELLING CAMPFIRE

By
Marilyn Myers

ACTIVITY

Construction of a campfire

MATERIALS

1. Brown burlap
2. Polyester fiber filling
3. Brown thread
4. Needle
5. Scissors
6. Velcroe
7. Coat hangers or pipe cleaners
8. Wooden base (large enough to support the fire)
9. Hammer
10. Nail (same diameter as coat hanger

BACKGROUND

A campfire for use in storytelling circles and/or a reading corner can add to setting the scene for these circle type activities. Children can also be taught how various tribes made fires, the different types of fires, and the sacred aspects of fire.

CONSTRUCTION

1. Logs (I used brown burlap to make 9 logs.)

   a. Cut burlap 17 inches long and assorted widths (8, 9, 10½ inches) to produce varying diameters.

   b. Fold lengthwise with the outside of the material to the inside and sew a seam along the long edge.

   c. Cut two circles for the log ends at least 1" larger in diameter than the opening.

   d. Sew one circle on one end to form a cylinder.

   e. Turn the tube right-side out.

   f. Sew the other end on about half-way.

   g. Stuff the log with filling.

   h. Tuck the remaining edges of the circle inside the log and hand sew the opening closed.

   i. Add Velcroe pieces to logs so they can be fastened together to remain properly stacked.

2. Flames

   a. Cut flame shapes from felt. Harvest Gold on one side and red on the other.

   b. Decorate each side by adding flames of the opposite color. These are glued into place.

   c. Sew the two sides together. Use coat hanger or pipe cleaners inside the flames to hold them upright. These should be long enough to reach from the flame to the wooden base.

FIRE BUILDING

1. Place the logs upon the wooden base in the desired formation.

2. Hold the flames in the proper position over the logs and mark where the coat hangers touch the base.

3. Using the hammer and nail, drive holes into the base.

4. Insert coat hangers into the holes to support the flames.

PORTABLE PUPPET STAGE

By
Dick Disney

ACTIVITY

Construct a portable puppet stage.

MATERIALS

2 pieces 28½" x 4½" x 1"
2 pieces 30" x 4" x 1"
1 piece 28½" x 3" x 1"
1 piece 27" x 2" x 1"
1 piece plywood 30" x 30" x ¼"
2 pieces plywood 30" x 15" x ¼"
1 piece plywood 26" x 21"
5 pieces 2" x 3" x 1"

2 30" piano hinges (preferred) or 4 2" hinges
1 drawer handle for carrying stage
2 wing nuts
1 cabinet latch or 1 hook and eye for closing doors
2 27-3/4" strips of shelf support
2 ¼" x ½" bolts and nuts for attaching support strips
Glue
Assorted finishing nails and brads
Choice of paints
Black cloth for stage curtain to attach to the metal stage support
Large envelopes for storage

BACKGROUND

A puppet stage may be built from almost anything. Cardboard cartons, tagboard, or simply hanging a curtain above the end of a student desk may serve as a temporary puppet stage. This project provides a puppet stage that is designed to:

1. Be permanent
2. Store puppets and scenery when not in use. This reduces material loss.
3. Be portable
4. Be set up in a minimum time
5. Provide a more professional appearance; hence, higher expectations may be placed upon student performances.

CONSTRUCTION

1. Cut the following for the frame:
   (A) and (B) 28½" x 4" x 1"
   (C) and (D) 30" x 4" x 1"
   (E) 28½" x 3" x 1"

2. Assemble as shown in the diagram.

3. Piece (E) is 6" from the bottom edge and flush with front. This provides a 1" space at the back for closing the doors with items in the storage pockets.

4. Cut plywood piece (F) 30" x 30" x ¼".

5. Cut piece out of piece (F) as shown leaving an opening 26" x 21" located 2" in from the top and sides. (Note: if cut very carefully this piece may become piece (K).)

6. Cut the following plywood pieces for doors:
   (I) 27" x 2" x 1"
   (G) and (H) 30" x 15" x ½"
   (J) 2" x 3" x 1"

7. Nail piece (I) to piece (G) so that 1" in over the edge and 1½" from the top and bottom.

8. Nail piece (J) to piece (H) as shown 1½" from the top right corner and in 1½" from the edge.

9. Put either two hinges on the sides of the doors or piano hinges the entire length of the doors.

10. Attach doors with hinges to the sides of the frame making sure that piece (E) is not flush to the door side.

11. Attach a latch to the back of the doors to secure when closed.

12. Attach a carrying handle in the center of the top.

13. Cut plywood piece (K) 26" x 2" x ½"

14. Cut pieces (L), (M), (N), (O), 2" x 3" x 1"

15. Nail pieces (L), (M), (N), (O) to the corners of piece (K) so that 7/8" is over all edges. This piece fits inside the frame from the back to close the opening for transporting.

16. Attach wing nuts to the middle of the frame front as shown.

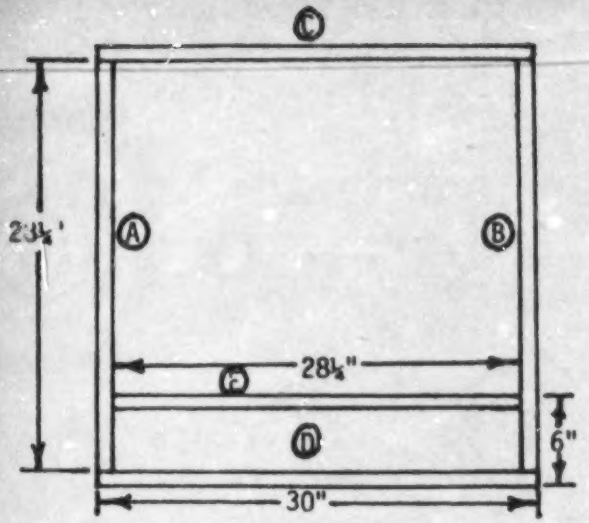
17. Set piece (K) into place from the back. Lock into place by twisting the wing nuts.

18. Glue envelopes for storing puppets, scenery, etc., onto the inside of the doors. Make sure that they are placed so that the doors will close properly.

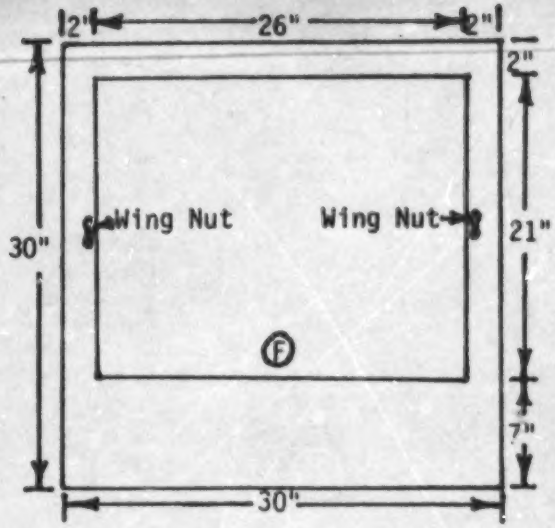
19. Attach a support to pieces (I) and (J). It is suggested that two 28" strips of metal shelf support be used. These are attached to the top of (I) and (J) by placing the end hole over nail heads and placing two nuts and bolts where the strips overlap. Approximately 50 inches is required to open the doors to a 45-degree angle.

20. Place the stage curtain over the metal back support.

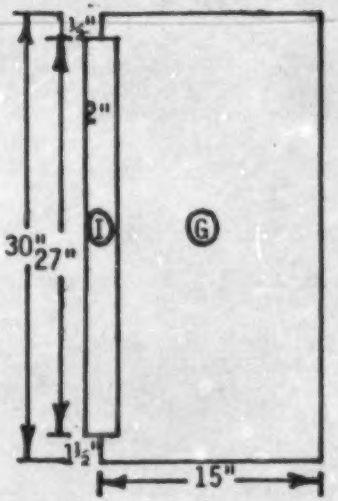
21. Attach a latch or hooks and eye to the outside portion of the doors so they may be secured.



FRAME

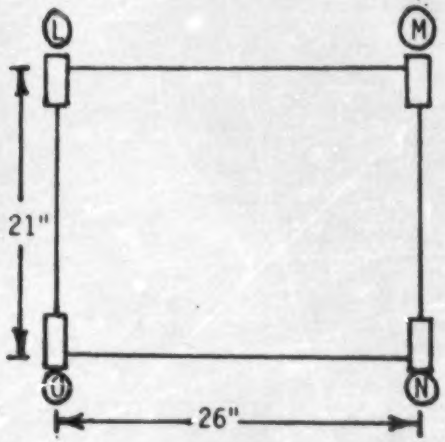


FRONT (Back side)

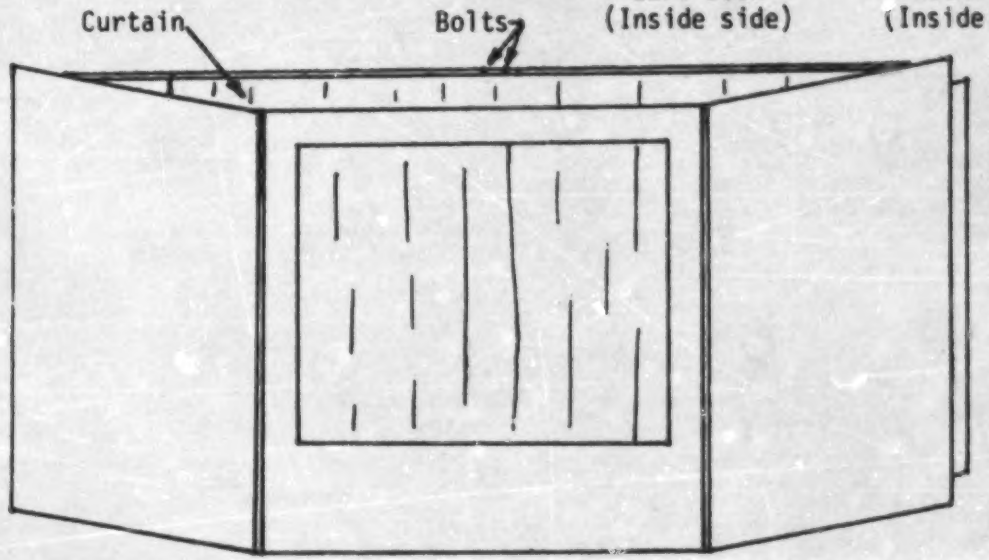


LEFT DOOR
(Inside side)

RIGHT DOOR
(Inside side)



PIECE K
(To be placed into the front opening from the back and secured for carrying.)



FRONT VIEW

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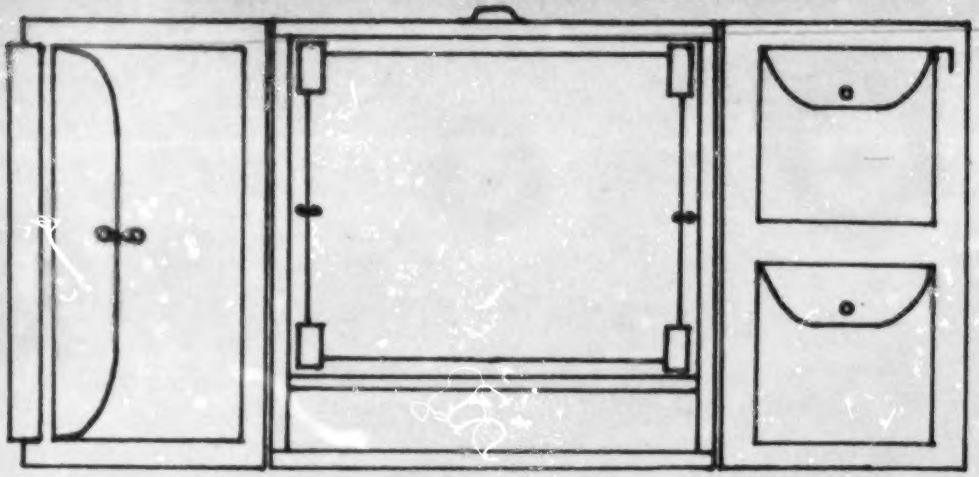
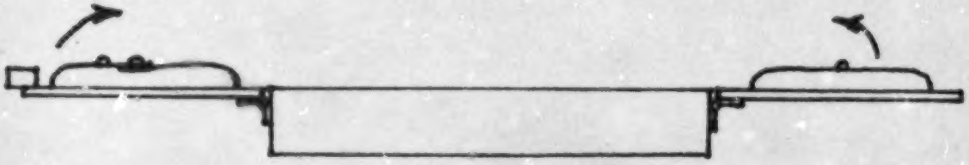
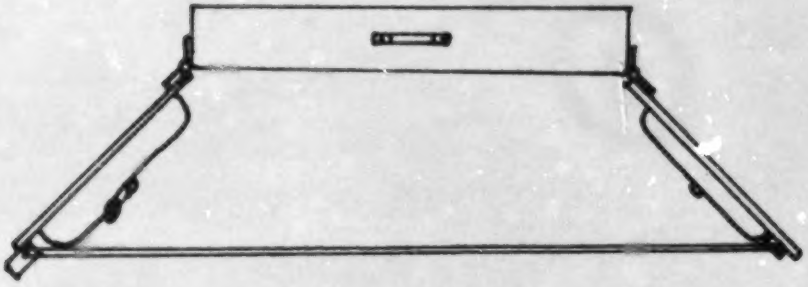


BACK VIEW



BOTTOM VIEW



TOP VIEW